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Contents for March, 1941

VOLUME LIX, No. 3 • PRICE 25 CENTS

WORLD OF MUSIC.	147
EDITORIAL	
How Do They Do It?	147
YOUTH AND MUSIC	149
Country Music Goes to Town	Blanche Lounson 149
MUSIC AND CULTURE	
Just—The Music of Itself	Robert Harrison 150
Why "All" South Likes Music	How Haydon 151
The Battle of the Bands	152
Persons Composed Entirely to Amuse	153
Reviews of European Strength of Thought	154
Art and Life in London Music	155
Is It—Gipsy	156
MUSIC IN THE HOME	
The Second Purpose of Music	157
Music Making of High Art	Peter Hugh Reed 158
The State Music Lover's Lament	159
Classes on the Air	Donald Martin 160
MUSIC AND STUDY	
The Teacher's Band Task	161
The Groundwork of Vocal Art	Guy McCoy 162
Parody in Opera Operettas	Elizabeth Schwartz 163
How Shall We Save About the Organ?	164
Twenty Every Day in Musical	Sellie G. Frank 165
The Victim and His Slaves	166
Questions and Answers	167
My Country's Music	168
Master Lessons on Bach's Fugue	Karl W. Gekker 169
The Technique of the March—Continued	170
Argentine Tango Rayburn	171
Blanche Lounson, Gekker and Composer	172
MUSIC	
Classic and Contemporary Selections	
Spring Meeting	173
How to Play the Piano	John Sebastian Park 174
Paraphrasing	175
Paraphrasing	176
Paraphrasing	177
Paraphrasing	178
Paraphrasing	179
Paraphrasing	180
Paraphrasing	181
Paraphrasing	182
Paraphrasing	183
Paraphrasing	184
Paraphrasing	185
Paraphrasing	186
Paraphrasing	187
Paraphrasing	188
Paraphrasing	189
Paraphrasing	190
Paraphrasing	191
Paraphrasing	192
Paraphrasing	193
Paraphrasing	194
Paraphrasing	195
Paraphrasing	196
Paraphrasing	197
Paraphrasing	198
Paraphrasing	199
Paraphrasing	200
Paraphrasing	201
Paraphrasing	202
Paraphrasing	203
Paraphrasing	204
Paraphrasing	205
Paraphrasing	206
Paraphrasing	207
Paraphrasing	208
Paraphrasing	209
Paraphrasing	210
Paraphrasing	211
Paraphrasing	212
Paraphrasing	213
Paraphrasing	214
Paraphrasing	215
Paraphrasing	216
Paraphrasing	217
Paraphrasing	218
Paraphrasing	219
Paraphrasing	220
Paraphrasing	221
Paraphrasing	222
Paraphrasing	223
Paraphrasing	224
Paraphrasing	225
Paraphrasing	226
Paraphrasing	227
Paraphrasing	228
Paraphrasing	229
Paraphrasing	230
Paraphrasing	231
Paraphrasing	232
Paraphrasing	233
Paraphrasing	234
Paraphrasing	235
Paraphrasing	236
Paraphrasing	237
Paraphrasing	238
Paraphrasing	239
Paraphrasing	240
Paraphrasing	241
Paraphrasing	242
Paraphrasing	243
Paraphrasing	244
Paraphrasing	245
Paraphrasing	246
Paraphrasing	247
Paraphrasing	248
Paraphrasing	249
Paraphrasing	250
Paraphrasing	251
Paraphrasing	252
Paraphrasing	253
Paraphrasing	254
Paraphrasing	255
Paraphrasing	256
Paraphrasing	257
Paraphrasing	258
Paraphrasing	259
Paraphrasing	260
Paraphrasing	261
Paraphrasing	262
Paraphrasing	263
Paraphrasing	264
Paraphrasing	265
Paraphrasing	266
Paraphrasing	267
Paraphrasing	268
Paraphrasing	269
Paraphrasing	270
Paraphrasing	271
Paraphrasing	272
Paraphrasing	273
Paraphrasing	274
Paraphrasing	275
Paraphrasing	276
Paraphrasing	277
Paraphrasing	278
Paraphrasing	279
Paraphrasing	280
Paraphrasing	281
Paraphrasing	282
Paraphrasing	283
Paraphrasing	284
Paraphrasing	285
Paraphrasing	286
Paraphrasing	287
Paraphrasing	288
Paraphrasing	289
Paraphrasing	290
Paraphrasing	291
Paraphrasing	292
Paraphrasing	293
Paraphrasing	294
Paraphrasing	295
Paraphrasing	296
Paraphrasing	297
Paraphrasing	298
Paraphrasing	299
Paraphrasing	300
Paraphrasing	301
Paraphrasing	302
Paraphrasing	303
Paraphrasing	304
Paraphrasing	305
Paraphrasing	306
Paraphrasing	307
Paraphrasing	308
Paraphrasing	309
Paraphrasing	310
Paraphrasing	311
Paraphrasing	312
Paraphrasing	313
Paraphrasing	314
Paraphrasing	315
Paraphrasing	316
Paraphrasing	317
Paraphrasing	318
Paraphrasing	319
Paraphrasing	320
Paraphrasing	321
Paraphrasing	322
Paraphrasing	323
Paraphrasing	324
Paraphrasing	325
Paraphrasing	326
Paraphrasing	327
Paraphrasing	328
Paraphrasing	329
Paraphrasing	330
Paraphrasing	331
Paraphrasing	332
Paraphrasing	333
Paraphrasing	334
Paraphrasing	335
Paraphrasing	336
Paraphrasing	337
Paraphrasing	338
Paraphrasing	339
Paraphrasing	340
Paraphrasing	341
Paraphrasing	342
Paraphrasing	343
Paraphrasing	344
Paraphrasing	345
Paraphrasing	346
Paraphrasing	347
Paraphrasing	348
Paraphrasing	349
Paraphrasing	350
Paraphrasing	351
Paraphrasing	352
Paraphrasing	353
Paraphrasing	354
Paraphrasing	355
Paraphrasing	356
Paraphrasing	357
Paraphrasing	358
Paraphrasing	359
Paraphrasing	360
Paraphrasing	361
Paraphrasing	362
Paraphrasing	363
Paraphrasing	364
Paraphrasing	365
Paraphrasing	366
Paraphrasing	367
Paraphrasing	368
Paraphrasing	369
Paraphrasing	370
Paraphrasing	371
Paraphrasing	372
Paraphrasing	373
Paraphrasing	374
Paraphrasing	375
Paraphrasing	376
Paraphrasing	377
Paraphrasing	378
Paraphrasing	379
Paraphrasing	380
Paraphrasing	381
Paraphrasing	382
Paraphrasing	383
Paraphrasing	384
Paraphrasing	385
Paraphrasing	386
Paraphrasing	387
Paraphrasing	388
Paraphrasing	389
Paraphrasing	390
Paraphrasing	391
Paraphrasing	392
Paraphrasing	393
Paraphrasing	394
Paraphrasing	395
Paraphrasing	396
Paraphrasing	397
Paraphrasing	398
Paraphrasing	399
Paraphrasing	400
Paraphrasing	401
Paraphrasing	402
Paraphrasing	403
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Paraphrasing	405
Paraphrasing	406
Paraphrasing	407
Paraphrasing	408
Paraphrasing	409
Paraphrasing	410
Paraphrasing	411
Paraphrasing	412
Paraphrasing	413
Paraphrasing	414
Paraphrasing	415
Paraphrasing	416
Paraphrasing	417
Paraphrasing	418
Paraphrasing	419
Paraphrasing	420
Paraphrasing	421
Paraphrasing	422
Paraphrasing	423
Paraphrasing	424
Paraphrasing	425
Paraphrasing	426
Paraphrasing	427
Paraphrasing	428
Paraphrasing	429
Paraphrasing	430
Paraphrasing	431
Paraphrasing	432
Paraphrasing	433
Paraphrasing	434
Paraphrasing	435
Paraphrasing	436
Paraphrasing	437
Paraphrasing	438
Paraphrasing	439
Paraphrasing	440
Paraphrasing	441
Paraphrasing	442
Paraphrasing	443
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Paraphrasing	445
Paraphrasing	446
Paraphrasing	447
Paraphrasing	448
Paraphrasing	449
Paraphrasing	450
Paraphrasing	451
Paraphrasing	452
Paraphrasing	453
Paraphrasing	454
Paraphrasing	455
Paraphrasing	456
Paraphrasing	457
Paraphrasing	458
Paraphrasing	459
Paraphrasing	460
Paraphrasing	461
Paraphrasing	462
Paraphrasing	463
Paraphrasing	464
Paraphrasing	465
Paraphrasing	466
Paraphrasing	467
Paraphrasing	468
Paraphrasing	469
Paraphrasing	470
Paraphrasing	471
Paraphrasing	472
Paraphrasing	473
Paraphrasing	474
Paraphrasing	475
Paraphrasing	476
Paraphrasing	477
Paraphrasing	478
Paraphrasing	479
Paraphrasing	480
Paraphrasing	481
Paraphrasing	482
Paraphrasing	483
Paraphrasing	484
Paraphrasing	485
Paraphrasing	486
Paraphrasing	487
Paraphrasing	488
Paraphrasing	489
Paraphrasing	490
Paraphrasing	491
Paraphrasing	492
Paraphrasing	493
Paraphrasing	494
Paraphrasing	495
Paraphrasing	496
Paraphrasing	497
Paraphrasing	498
Paraphrasing	499
Paraphrasing	500
Paraphrasing	501
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Paraphrasing	503
Paraphrasing	504
Paraphrasing	505
Paraphrasing	506
Paraphrasing	507
Paraphrasing	508
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Paraphrasing	511
Paraphrasing	512
Paraphrasing	513
Paraphrasing	514
Paraphrasing	515
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Paraphrasing	522
Paraphrasing	523
Paraphrasing	524
Paraphrasing	525
Paraphrasing	526
Paraphrasing	527
Paraphrasing	528
Paraphrasing	529
Paraphrasing	530
Paraphrasing	531
Paraphrasing	532
Paraphrasing	533
Paraphrasing	534
Paraphrasing	535
Paraphrasing	536
Paraphrasing	537
Paraphrasing	538
Paraphrasing	539
Paraphrasing	540
Paraphrasing	541
Paraphrasing	542
Paraphrasing	543
Paraphrasing	544
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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

THE TOWN HALL CLUB of New York City has inaugurated an unique series of musical evenings, like the Continental evenings of hennuisk, to provide musicians with an opportunity of hearing each other perform new works, and of discussing and criticizing these compositions. The audience is grouped around tables in informal fashion, to encourage ready discussion. The first program of the series featured the Coolidge Quartet playing William Schumann's "Quartet No. 3" as the modern work and Haydn's "Quartet, Opus 76, No. 1" as the classic composition.



WALTER DAMROSCH conducted the new version of his opera, "Cyrano de Bergerac" at its performances by the New York Philharmonic-Symphony Society in Carnegie Hall on February 20th and 21st.

Thomas L. Thomas, Welsh-American singer and winner of the Metropolitan Opera Auditions in 1937, and Agnes Davis, who has appeared with the Philadelphia Orchestra, replaced Kato Pinza and Jermila Novotna in the rôles of Cyrano and Roxane. Dr. Damrosch was elected president of the American Academy of Music and Letters in January, to succeed Dr. Nicholas Murray Butler.

THE UNIVERSITY OF GEORGIA'S Music Department gave its fourth annual Music Festival for the music teachers and musicians of the state, on January 30th and 31st, at which the 10th String Quartet were the featured artists.

DR. GLEN HAYDON, head of the Department of Music at the University of North Carolina, succeeds Warren D. Allen as president of the Music Teachers' National Association. Dr. Haydon is the author of "Evolution of the Six-Part" and a translation of Jepsen's "Kochtraupunkt", and his compositions include "The Druid's Wreck" (suit for symphony orchestra), "Mass for Unaccompanied Choir" and the incidental music to "Lysistrata."

WERNER JANSSEN is conductor of the new "baskin" orchestra, launched by the new American Youth Chamber of Commerce Music Foundation, which offers "music to the masses." The group of thirty-six to forty players is all-American in personnel, and Louis Kaufman, a leading American violinist, is concert master, among those supporting the organization are: Elizabeth Sprague Coolidge, Arnold Schoenberg, Deems Taylor, Roy Harris, Isido Montemezzo, Perl Ruth, Ernest Toch, Madame Giesp (Gablione), Edgar Varèse and Charles Ives.

MRS. GRACE WINEY MAREE, Chairman of Motion Picture Music for the National Federation of Music Clubs, has named a committee of more than two hundred authorities throughout the country who will join members of the Federation in reviewing the films under consideration for the organization's awards to outstanding music makers in films in Hollywood Bowl on June twenty-first. Among the prominent musicians participating in the project are: Dr. Rudolph Ganz, Dr. Howard Hanson, Miss Mabel Bray of New Jersey State Teachers College, D. M. Swartheist of the University of Kansas, Albert Kikuk of the University of California, and many other eminent authorities in the music world.

OMITRI SIHOKAKOVICH, whose Sixth Symphony was his first premiere American performance by the Philadelphia Orchestra under Stokowski in Philadelphia, last November, has just completed a Seventh Symphony which is dedicated to Lenin.

LEOPOLD STOKOWSKI is reassembling his All-American Youth Orchestra in Los Angeles, and is holding auditions for new members in order to give other young musicians an opportunity to join the organization for its trans-continental tour in May and June. Mr. Stokowski is also training eighty-five musicians at Port MacArthur, California, to develop more "lyrically American music" for performance by Army Bands.



DR. CARLO A. SPERATI, veteran band director at Luther College, Decorah, Iowa, and often called "the Dean of American Bandmasters," with Mrs. Sperati, was guest of honor at a banquet on January 10th in the college gymnasium, commemorating his eightieth birthday which occurred on December twenty-ninth. Born in Oslo, Norway, of an Italian father and a Danish mother, Dr. Sperati was given an early training in music by his father who was a prominent band director and cathedral organist in Oslo. After following the sea for a time, he entered Luther College, and in 1906 he was engaged as head of the school's music department and instructor in Bible. In 1914, his sixty-piece band represented Norwegian-American culture at the celebration of Norway's independence at the Oslo Fair, at which time he was knighted by King Haakon VII.

YALE UNIVERSITY will establish a summer music school on the estate of Mrs. Carl Stoeckel in Norfolk, Connecticut, to be called the Norfolk Music School of Yale University. Bruce Simonds, pianist and chairman of the Department of Music at Yale, will direct the new project, which opens for a six weeks' course on June 23rd.



GUIOMAR NOVAES, the well known Brazilian pianist, featured a group of six Brazilian folk-songs and compositions by her fellow countrymen, Octavio Pinto and Villa-Lobos, in her only New York program at Town Hall, on February 22nd, before going on a country-wide concert tour.

ERNEST TOCH'S HIGH BEN VARIATIONS were included in the programs of the Los Angeles Philharmonic Orchestra in a pair of concerts on January 22nd and 24th, with John Barbirolli conducting. Mr. Toch is a resident of Los Angeles and a member of the music faculty of the University of Southern California.

CLARENCE LUCAS in London sends the following bit of history: "The old Guildhall of London, built before America was discovered, and mentioned by Shakespeare, was blown to bits on the last Sunday night in December, 1940, by a German bomb. It was not a concert hall and was in no way connected with music. Yet music lovers throughout the world will be surprised to learn that the last public appearance of Chopin as a pianist was made in this old Guildhall. In November, 1842, the City of London gave a banquet to raise funds for destitute Poles. Chopin, who was in London at the time to escape the revolution of 1848 in Paris, gave his services to help his fellow countrymen. According to the reports, the little piano teacher from Paris made no impression and the disaster of the dishes and the buzz of conversation. Chopin returned to Paris but was too feeble ever to play again in public."

THE CLEVELAND ORCHESTRA, under the direction of Artur Rodzinski, in its concert at Carnegie Hall, February 5th, featured important works by an English and an American composer: William Walton's "Violin Concerto" with Heifetz as soloist, and Walter Piaton's Suite from the ballet, "The Incredibly Furiat."

EDWIN McARTHUR, young American conductor, has been engaged by the Metropolitan Opera Association to direct three Wagnerian performances in New York and one in Boston. For three seasons Mr. McArthur has conducted Wagnerian performances for the Chicago Opera Company, and has directed several Wagnerian operas for the San Francisco Opera Company.

OTTO KLEMPERER resigned as conductor of the New York City Symphony Orchestra, during a series of concerts in Carnegie Hall, New York City. John Barrett, the assistant conductor, took over the baton for the remaining concerts.

A NATIONAL PADEREWSKI TESTIMONIAL was held in various cities throughout the country during the week of February 15th to 22nd, in commemoration of the fiftieth anniversary of the heroic and beloved pianist's American debut. All funds raised were contributed to the relief of War victims. The committee for the nationwide program included Dr. Walter Damrosch, John Barbirolli, Howard Barlow, Olin Downes, Professor John Kraskine, Eugene Goossens, Josef Hofmann, Edward Johnson, Ernest Hutchesson, Serge Koussevitzky, Eugene Ormandy, Bruno Walter, and Deems Taylor. Mrs. Ernest Schelling was chairman of the executive committee.

THE PHILADELPHIA OPERA COMPANY, of which Sybil Levin is music director and conductor, gave a memorable first performance in English of Debussy's "Pelléas and Mélisande" at the Academy of Music in Philadelphia on January 28th. This group of young American singers, under Mr. Levin's able direction, gave such a sensitive reading of this difficult opera that New York critics have suggested that the entire production be repeated later in New York City. Maurice Meiselink, author of the drama, and his wife attended the performance, the first of the work that he had seen "all the way through."

SAIL GOODMAN, lympantist of the New York Philharmonic-Symphony Orchestra, has worked out a set of left-hand exercises weighing only seventy-five pounds, by substituting dursin for steel wherever possible. Mr. Goodman's invention was the result of three months' experimentation, after finding it impossible to impart the best kettlebells from abroad. (Continued on Page 216)

Country Music Goes to Town

By Blanche Lemmon

YOU RADIO LISTENERS will remember the call for help that was broadcast over the entire nation in January, 1937. The waters of the Ohio, the Allegheny and the Mississippi Rivers had risen to unprecedented heights and havoc had resulted in Kentucky, West Virginia and Ohio. Hundreds of thousands of persons in these states were homeless; death and destitution were rampant. A dozen government and private agencies worked day and night to alleviate suffering and want.

Jefferson County, Kentucky, suffered particularly severe damage; at Louisville flood waters reached their highest point, over eighty-one feet. Jefferson County boys and girls saw furniture, pianos, clothing, bicycles, pets, all manner of prized possessions as well as homes swept away in the torrent. And four hundred rural choristers saw, too, the destruction of a long-cherished plan: to sing at the biennial meeting of the National Federation of Music Clubs which was to have been held in Louisville.

It was easy enough for the National Federation to change its meeting place; Indianapolis was glad to act as its host. But for girls and boys to have this disappointment added to the desolation and misery and wretchedness that surrounded them was not easy at all. If ever they needed to sing it was now; if ever music should comfort and hearten this seemed the proper time. Two Jefferson County music supervisors decided that it must do so. Something must be done.

A civic minded publisher in Louisville concurred in this opinion. And something was done. He promptly helped to raise funds to transport the young people to Indianapolis and back again.

News of this happy turn of events was like sun-

rise after the blackest night. Small faces beamed; young hearts did a *tremante!* They would sing Edgar Skillman-Kelley's "Alice in Wonderland" for the Federation, after all! And have a trip to Indianapolis besides!

And Still More Traveling

Of course traveling holds an element of contagion; one good trip, like one good turn, seems somehow to deserve another. Having been exposed to the delights of mass traveling, questions began to take shape in youthful minds. Wouldn't it be grand to take more trips together? If other people could raise money, why not they? Large sums are hard to get, but how about nickels and dimes and quarters? Country bred, they discussed ways and means familiar to them, such as selling eggs and vegetables and, at Christmas time, cards and seals and wrapping paper and candy.

Gradually the proceeds from their sales made further trips possible: short ones, long ones, delightful and worth while ones. Most memorable, probably, was the journey taken in the spring of 1939 when one hundred singers went to Washington and to Baltimore; in the latter place to sing with the National Junior Federation Chorus, while the former was visited for the thrill of touring our capital city. And what a thrill it was to see history-making Washington gorgeously decked out in her fresh spring green. There was much to view and examine and read and ingest. And all of it so wonderful.

In Baltimore next day there was the fun of meeting people from all over the country, the joy of singing with other choral groups, the satisfaction of spontaneous applause. Here was a bit of history-making of their own that would go into

the Jefferson County "Music Annual." For in that are recorded all the outstanding musical happenings and accomplishments of the year.

Of necessity the return trip to Louisville found the young singers on the train on Sunday morning. Too bad, too, it had seemed when the trip was planned, for Jefferson County boys and girls love Sunday School and hate to miss it. Something ought to be done about this. And, again, something was done. Surprised trainmen on that Sunday morning heard sacred songs swelling from youthful throats; saw lesson leaflets in every hand and a teacher-chaperone in each coach conducting a Sunday School lesson. The landscape went whitening by, the wheels clackety-clacked an obligato to their song; once in a while an engine whistle sounded far ahead; while, inside each snug coach, was held a duplication of Sunday School class at home.

The next long trip that has been tentatively scheduled is one to Los Angeles next June, to sing in the Massed Junior Chorus of the National Federation of Music Clubs. Just how to get that much money is a very hard problem for even Jefferson Countians to solve. It takes a lot of nickels and dimes and quarters to span three-fourths of the continent and then to get back again! Their senior supervisor, as National Junior Choral Chairman, calls attention to the fact that she is planning a coast to coast broadcast for this month (March) during which the Jefferson County Chorus will sing the song selected for the Massed Junior Chorus. All Juniors everywhere are urged to listen in and to sing around their "mikes", thus making it a great "national rehearsal."

To give an idea of further activities that have been enjoyed by Jefferson County's young musicians, we quote a few items taken from issues of the "Music Annual" of the last two years. Incidentally the "Music Annual" itself is one of the delights with the help of their teachers. They write this yearly log, secure an abundance of advertising, a good many photographic plates and they print the pages on a multigraph in one of the high schools. Then these are attractively bound to a compact brochure that is a keepsake to be treasured. These paragraphs by no means cover the accomplishments listed. They are merely samples.

(Continued on Page 204)



Group from Jefferson County, Kentucky, in Washington, D. C., enroute to sing in the National Children's Chorus in Baltimore

How Do They Do It?

THE ART OF TELLING how to do a thing and the actual practice of doing it are two very different things. THE ERUDE naturally has a profound regard and respect for the theorists and the writers of books upon theory who strive to make clear to the student what may be done effectively and what had better be avoided. These books of artistic boundaries are fine for talented students, but when genius appears it promptly hurdles all of the limitations and does what it feels that it ought to do. Then genius sits down and watches the theorists try to explain and classify what has been accomplished.

In the old days parallel fifths



were looked upon as a kind of musical penal offense from which no self-respecting musician could recover. The jurists were Hauptmann, Richter, and others; and sore was the fate of the student who was caught committing parallel fifths. Well, fifths are just as venial as they ever were in certain positions. If they are not watched in choral passages, the effect may be very thin and sometimes very disagreeable. But what if the composer wants a thin and disagreeable effect? The answer is to use parallel fifths. Cleverly introduced as Puccini used them, they can be extremely beautiful and most appropriate.

Recently we discussed with an American musical genius, whose writings have attracted international attention, several passages from his works. He was wholly at a loss to explain what the chords were and how he had arrived at them, although he has studied theory extensively. "I put them down because they seemed so beautiful," he stated. "If I had tried to work them out as I would a problem in algebra, I would never have written that passage." Debussy and Ravel, both of whom studied theory very exhaustively, immediately started out to explore new musical fields with their ears as their principal couriers in the mysteries of the art.

We knew a very gifted and able gentleman who had acquired every imaginable musical degree in leading British institutions of learning. He wrote many books on musical theory which have been widely used. Once he approached your editor with a lengthy musical composition which he desired to publish. It was as sterile of any possible human beauty as a junk yard. Everything he had put down had been said scores of times in far better fashion. Of imagination he had none. Yet everything he wrote was legally right by established canons of the art. As a real musician, however, he was distinctly fourth rate compared with gentle

Stephen Foster whose tunes will be known ages after our distinguished British savant's works are forgotten. No one will ever be able to explain how Rimsky-Korsakoff, with very little formal theoretical training, became one of the most able of all modern harmonists and orchestral experts. When he started out to write a harmony he was often at a loss to classify his own musical creations.

In the excellent recent volume, "Wagner and Die Meistersinger," Robert M. Rayner, an able English author, very deftly tells how Wagner achieved his musical results, although he had the scantiest kind of musical training.

"Wagner made some startling innovations in harmony, but no great composer was less self-conscious about such matters. His academic training was limited to six months' lessons from a violinist at Leipzig—lessons which disgusted him by their lack of relationship to all that he felt about music. He would always have been a most incompetent trainer of candidates for musical degrees. He learnt to compose by composing, just as the best cricketers learn to bat 'in the middle' and not at the nets. He had music in him, and he had to find a way out for it. The ability to get down on paper what he heard in his

musical imagination had to be acquired by a long series of intense efforts, but in the end he mastered it completely (or as completely as any composer ever does, for none can express *all* that he can think and feel). One circumstance that conduced to the unorthodoxy of his technique was that this musical imagination did not run along the lines laid down by earlier composers. There is evidence that in his younger days he studied the scores of Bach and Beethoven with an almost furious intensity, but his own musical nature was so unlike theirs, being distinctly theatrical, that they had little direct influence on his practice as a musician. And much as he had to say about theories of art and the significance of his dramas, he scarcely uttered a word about the novel elements in his music-making. He seems to have taken it all as a matter of course. As Ernest Newman says in his *Life*, 'His musical vocabulary and his technical devices were for him not calculated ponderable things to be detached from the general body of his art-work and dissected and commented on admiringly for their own sake, but merely the natural, inevitable flowering of his unconscious musico-poetic being.' The classification and nomenclature of chords never interested him in the least; and one result of this is that theorists who try to analyse his harmony get tangled in inconsistencies. The same pundit (Continued on Page 196)



A Caricature of Wagner writing the "Pilgrims' Chorus"



LOUIS ARMSTRONG

Jazz—the Music of Exile

An English Opinion which credits the Jewish race as well as the Negro race with American jazz.

By Sidney Harrison

The following is reprinted from "Music for the Multitude" by Sidney Harrison, copyright 1940, by permission of the publishers, the MacMillan Company. The author, a well known English pianist, teacher and radio broadcaster, takes the stand that the American Jazz is to be credited equally with the Negro for jazz. Of course, it is well known that a very large number of the great rhythm hits, starting with Berlin's "Alexander's Rag-Time Band", have been written by Jewish composers, and not by Negroes. In some instances these composers, with a superior technique acquired in Europe and in the best American schools, have brought with jazz a very definite influence on our American musical art.—EDITOR'S NOTE.

THE MINUET took to its deathbed when industrialism was born. In the new era the waltz reigned as chief of the dances.

During the Great War the waltz declined in authority. Greatly altered, it continues to live, but humbly. The fox-trot and its relatives are the present reigning family.

The new style dance music began in America. The fact that it is chiefly a Negro contribution to music should be a warning to those critics who think that music changes only for artistic reasons. Here we have a clear case of it changing for historical and geographical and social reasons.

Technically, jazz is derived from European music. There is nothing African in its harmonies or melodies. Even its rhythm is not African—as written—though some African element may perhaps be preserved in the style of performance. The mood of the music is neither European nor African. It is American-Negro.

The American Negroes have retained nothing of African culture. Their language is English: their religion Christian. As slaves they learned Christian hymns and Biblical mythology. It was only when they sang that some un-American quality crept into the rhythm of the hymns. The banjo accompanied their singing. It is an easy instrument, a cheap one, and very suited to rhythmical playing. The plantation Negroes evolved songs for themselves. Some were working songs—songs that made tasks easier, as sea shanties make rope-hauling easier. Others were religious songs, something like hymns, but more

narrative and more rhythmical. The Negro "spirituals" evolved from them.

Conditions That Influence

After the Civil War, emancipation sent many Negroes to the industrial towns of the northern States. The freed slaves found that their champions, the northern factory-owners, offered very low wages. It began to seem to them, under industrial conditions, that the sunny south was not so bad after all, for exiles readily forget all but the happier memories of their homeland. Homelickness for Dixie became a song-theme.

Gradually Negroes found themselves in the world of entertainment. And they gave ideas to white entertainers who blacked their faces with burnt cork and called themselves Negro Minstrels. These minstrels were very popular a couple of generations ago.

All the world responds to the art of exiles—to the music of Chopin, the poems of Heine, the psalms of the Jews captive in Babylon. For almost every individual feels himself to be an exile from some land, far, far away where he would be understood.

America, a country of exiles, swiftly became a homeland for the children of European parents. But two races retained their sense of exile. They were the Negroes whom the Americans regarded as a separate folk, and the Jews, with whom exile is habitual, who remember the many occasions

in history when what they thought would be a home, turned out to be a prison.

Ever since Napoleon first opened Ghetto gates, the Jews had been struggling to find a place in the outer world. From the countries where the Ghetto still persisted, particularly from Russia, they emigrated to work the land or to navigate the sea, and for long withheld by persecution from occupying places of authority, the Jews gravitated to those occupations that required few initial possessions, for most of them were terribly poor.

Music and Religion

Music is such an occupation. The Jews had long been a musical people, since their religion requires them to sing. (It is also, perhaps, the only religion that requires its followers to be able to read their prayers.) Traditions of music and poetry date back to the Bible era.

In nineteenth-century Europe, the Jews were soon noted as excruciating and singers, and, to a much lesser degree, as composers. They were found also as impresarios, publishers, and critics.

In America many Jews followed these same occupations. But others, in adapting themselves to a new country, adapted themselves to whatever was new in it or to whatever required to be very up to date. They were particularly attracted by the rapidly developing (Continued on Page 210)



SIDNEY HARRISON

IN MARCH OF 1940, the National Broadcasting Company devoted part of one program to a musical offering which left much room for discussion as to interpretive nuance, but none whatever as to hearty good will. The item was a free rendition (close harmony) of *Sweet Adeline*. It was brought on by the good intention of doing honor to The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, in connection with that society's forthcoming contest at the opening of The World's Fair. The vocal spot was just a happy way of aiding the cause of public song, and the happiest part of it derived from the personality value of one of the singers. This was Alfred E. Smith, four times Governor of the State of New York, presidential candidate of the Democratic party in 1928, and a man who, by his sincerity and humanitarianism, has captured the affectionate esteem of his fellow citizens to a degree matched by but few of his contemporaries. Here, then, was a flagrant but wholly justifiable case of the Star System. Most what interested the public that March night was not the song, but the kind of singing it would get when "Al" Smith lifted up his voice.

What the public heard was a typical expression of Governor Smith's feeling for music. He likes it intensely. He has had no musical training; he makes it clear that he pretends to no critical evaluation of music. But he likes to listen. (Also, to take an occasional hand at this business of voice-lifting, for the fun of it.) And he believes that a great deal of pleasure, of consolation, of spiritual settling is to be had from music, regardless of how much or little one knows about it.

The Layman Need Only Love to Listen

The Governor's approach to music is the soundest possible for the layman who has not studied and does not intend to study. He welcomes it in terms of good fellowship, treats it as a necessary and valuable part of recreation, and loves to have it around him. He tells you candidly that he is no musician, but he does not allow a lack of expert musical knowledge to deprive him of music's real message. Such a view is encouraging in a day when hyper-specialization tends to alienate people from anything they do not "take up" seriously. Every sincere music lover has had his moments of struggle against the attitude: "I don't go in for music because I don't understand much about it." Which is equivalent to saying: "I never understand anything."

I don't understand much about novel, or the chronology and characteristics of the best authors." This, of course, is nonsense. Certainly, the more one knows about music, the deeper one's enjoyment of it. But the absence of factual knowledge can never cut one off from an enjoyment of melody and rhythm. All one needs to "do about" music is to listen to it! That, apparently, is Governor Smith's view, and it is an eminently wholesome one.

Governor Smith is extremely catholic in his musical tastes. He tells you that he likes everything. He gave new life to *The Sidewalks of New York*. He harmonizes *Sweet Adeline*. He enjoys operas, symphonies, and instrumental recitals. He takes pleasure in radio concerts at home. He runs true to the form of a fundamentally musical

Why "Al" Smith Likes Music

The Musical Credo of a Striking American Individualist



HON. ALFRED E. SMITH

By Rose Heylbut

nature, in that the presence of melody, rhythm, and form stimulate him.

There was little time and no means for music study in the life of "Al" Smith, the boy. He was born on the lower East side of New York City, loved fire engines, and was allowed to take charge of the coffee can and the sandwich basket of the John Street Fire House. The death of his father made him the man of the family at the age of twelve. He went to work for an oil firm, but gave that up in favor of a post that was better paid because it was disagreeable. That was in the Fulton Fish Market, where he worked from four A.M. to five P.M., for fifteen dollars a week.

His entrance into public affairs came a very few years later, when his keen wit, his gift for oratory, and his magnetic way with people earned him a clerkship in the office of the Commissioner of Jurors. Next came the New

York State legislature, where, as Vice-Chairman of the New York State Factory Investigation Committee, Smith introduced notable remedial measures, and was instrumental in effecting the reclassification of the state's labor laws which was used as a model elsewhere. When, in 1915, he was sent to the State Constitutional Convention, Elihu Root expressed the opinion that "of all the men in the Convention, Mr. Smith is the best informed on the business of the State of New York." In 1919, Mr. Smith first became Governor of The Empire State.

The Governor's Wife a Good Pianist

If the Governor's professional rise (which has no exact parallel in the history of our country) left little time for music, he has had a good deal of it around him privately. Mrs. Smith is an accomplished pianist. During their courtship days, the two were in great demand for parties, mostly at Mrs. Dunn for her music, and young Mr. Smith for his declamations. Friends of the family, who were privileged to penetrate beyond the state apartments of the Governor's residence in Albany, tell you that the "inside" of the household was located on the top floor, where the children played, where gay, homely family fun was organized, and where Mrs. Smith's piano playing put zest into things. After a day of taxing affairs of state, the Governor would make his way up to the top floor. School tasks were over by that time; high jinks held sway, and the children might be dancing to their mother's accompaniment. Then, as the Governor entered the door, his face cleared; Mrs. Smith put a dash more spirit into her playing, and the Governor took the center of the dance floor.

One of Governor Smith's sons-in-law is Major John A. Warner, who lives in the forefront of the country's distinguished amateur pianists. His occasional radio appearances have won him recognition among serious musicians. This writer keeps a vivid recollection of Major Warner's performance of Schumann's "Piano Concerto." When Governor Smith tells you that he likes to hear good music, he speaks from long and intimate association with it.

It is characteristic of "Al" Smith's sincerity that he prefers not to talk of things he does not know. Asked about the disciplinary advantages of music, he excused himself from comment because he has had no personal experience with music in that way. Music, to him, has always been a recreation, a means of amusement, a solace.

"Still," said Governor Smith, "if you want to get at the advantages of music that reach beyond sheer entertainment values, you have only to look back to the 'Community Singers' of the World War days. They proved that music itself has a power that is larger than either songs or the people who sing them. We were weary then, heartsome, and apprehensive in a way that we did not like to admit, even to ourselves. And where did we turn for solace? To singing songs, in groups. People who were tired and who had other people doing the same thing, were caught by the release of it, and (Continued on Page 211)

The Battle

of Music

ASCAP'S Reply to Its Critics

By Gene Buck

President of the American Society of Composers, Authors and Publishers

viewed. *Music* readers are asked to read this editorial. The organization known as "Broadcast Music, Inc." took exception to this and *The Music*, dealing to be entirely fair to all sides, gladly prints this reply, including a statement by Mr. Aaron Copland. To this there is appended a letter from Gene Buck, President of ASCAP, answering the claims of BMI. This is followed by statements from foremost American composers relating to ASCAP. *Music* readers cannot fail to be impressed by the fact that this controversy emphasizes the significance of music in the daily life of all citizens of our country. They are invited to read all sides as presented.

luckier member with no performances was paid \$200. Another composer with 45,933 performances received only \$563, while a favored member with only 248 performances collected \$3,417. One writer had 42,242 performances—more than the combined number of performances (43,028) of 7 favored composers. The 7 favored members, however, collected \$46,000, while the composer whose music was more popular than all of their songs received the insignificant sum of \$200. Additional evidence that favoritism plays an important part in the distribution of royalty payments is found in the fact that the members of ASCAP's self-perpetuating Board of Directors received 7½ times more per performance than did ASCAP's members at large.

Music lovers need have no fears that this controversy provoked by ASCAP will in any way lower program standards. Actually, the exact opposite is true. Broadcasters will still be playing as before almost all the great music of the masters from Palestrina to Schubert, as the bulk of ASCAP's catalog consists of "hit songs," and indeed in new arrangements especially designed for broadcasting. Up to the present time, radio stations have had to use arrangements made 20 to 50 years ago which are ill-suited for radio use. The new BMI arrangements of classical and standard selections incorporate the latest advances of radio music, and are orchestrated to eliminate "thin" passages in the score and to bring out maximum orchestral effects.

To replace the music that ASCAP will prohibit from radio use, broadcasters have coordinated through BMI a vast reservoir of every classification of music, for every type of program, and to suit the taste of every listener. Much of this great music has hitherto been restricted from radio use; now it will be played by the 450 BMI stations in all parts of the country. Included in the BMI controlled reservoir are 250,000 selections from 8 well known non-ASCAP catalogs.

It is with the greatest reluctance that our Society, organized over a quarter of a century ago by Victor Herbert and a group of his contemporaries, as a voluntary, unincorporated, non-profit association of composers, authors and publishers of musical works, enters into a discussion of the present issues as between the broadcasting networks and ourselves, upon a basis of finding it necessary to dissipate a smokescreen of irrelevant and immaterial issues injected by the broadcasters.

It is so utterly absurd for the radio interests to challenge by indirection and implication the contents of the editorial by Dr. James Francis Cooke in the December *Bravo*, entitled "The Bill of Musical Rights", that we hesitate to join the issue on those grounds. Their comment neither directly nor indirectly in any part refutes or disproves any statement made in Dr. Cooke's editorial which is in fact an altogether accurate and impartial statement of the position of our Society in the present controversy.

Let us, therefore, dispose of the fallacious comments of the broadcasters:

(1) In one breath the broadcasters refer to ASCAP as an "all powerful monopoly" and in the next the President of the National Association of Broadcasters makes the statement over his signature in the current issue of "AIR LAW REVIEW" (p. 404) in reference to the boycott of all music by ASCAP composers, from their air waves after January first, that "the public will not suffer and it is more than likely that no one will notice the difference in the character and quality of programs on and after January 1, 1941."

It seems difficult to understand why the broadcaster charge ASCAP with being an "all powerful monopoly" on the one hand and on the other frankly state that the monopoly means nothing as far as the broadcasters or the public is concerned.

It is entirely untrue that in connection with the Anti-Trust suit brought by the Department of Justice against the Society at the behest of the broadcasters a Justice of the Supreme Court commented in the language they quote. The comment in question was made by Justice Black of the Supreme Court in connection with adverse action taken by that court upon an anti-ASCAP statute enacted by Judge Black's state of Florida, and its equally untrue that the Department of Justice "issued subpoenas to ASCAP to place its records at the disposal of a Federal Grand Jury." It is, however, true that the Department of Justice, inspired by the broadcasters, threatened to issue such subpoenas whereupon ASCAP voluntarily placed all of its records at the disposal of the government.

(2) Radio comment under this heading is entirely irrelevant to the issues. ASCAP has never been able to dictate to all music users whatever fees it wished without any form of negotiation or arbitration. On the contrary, in every instance and with the broadcasting industry we have always negotiated at great length, and compromised very substantially regarding fees to be paid by users.

(3) Until this day the broadcasting industry has never defined for ASCAP what it means by a "per program" or "per use" basis for licensing the public performance of copyrighted music. The National Association of Broadcasters, network controlled and dominated, knows perfectly well that it would bankrupt the vast majority of small independent stations to carry out such a licensing plan.

(4) It is simply not understandable why the broadcasters here repetitiously complain of or criticize the "ASCAP monopoly" when repeatedly they assert that the music in ASCAP's repertoire will not be missed by the public when barred from the air. As to what broadcasters have received from the sale of "time on the air" to advertisers, and what they have paid to ASCAP, here are the facts. In addition to the fact that at once the public noted with great displeasure the removal of its favorite music, ASCAP presents these startling figures.



THE CHAMPION OF "JUSTICE FOR GENIUS"

Gene Buck, American song writer, upon whose shoulders has fallen the brunt of the battle for ASCAP to secure its just returns for composers.

	Broadcasters' Receipts	Payments to ASCAP	Percentage
1931	\$ 72,000,000	\$ 899,430.10	1.20
1932 (Est.)	61,500,000	1,099,541.07	1.76
1933	57,000,000	1,500,431.20	2.63
1934	72,877,169	2,058,392.93	2.82
1935	87,823,848	2,680,406.46	3.06
1936	107,550,886	3,239,181.50	3.01
1937	141,000,000	3,978,751.94	2.79
1938	143,000,000	5,845,206.96	2.67
1939	171,700,000	4,122,024.45	2.42
TOTAL	\$914,361,903	\$23,190,417.07	2.53

(5 and 6) It is entirely untrue that admission to membership in ASCAP is "subject to the arbitrary whims of ASCAP's self-perpetuating Board of Directors who reject any applicant they wish." Any composer qualified under ASCAP's Articles of Association, which in twenty-five years haven't been changed, is entitled to membership and is always elected. ASCAP cannot, in justice to users of music or to composers whose works have been accepted by the public, elect non-membership composers who reject any applicant they wish, to a reasonable extent, publicly performed, and therefore must to some extent exercise (Continued on Page 206)

MRS. H. H. A. BEACH

"It seems to me that the necessity for ASCAP, and its work on behalf of the claims of composers to the full enjoyment of their rights and copyrights, is as great now as when the society was founded. My confidence in its integrity, efficiency and good faith toward those it represents has never faltered since I became a member. Personally I have only reason to be grateful for its attitude toward my work and its efforts in furthering my interests."

CARRIE JACOBS BOND

"Having been a publisher of my own music for many years I fully understand the situation and know better than a great many people what the radio took away from me when it first began its work. I am very grateful to the ASCAP for the opportunity of receiving royalties, and of course I received as much from the ASCAP as my Bond Shop made, but that seems to have been the thing that was due me; that is what they said. As far as other people have been concerned, ASCAP has been the greatest helper to hundreds that I know of. People who have never been members of ASCAP have been as well satisfied by it. It has been a most glorious and kindly charitable thing for all musicians. I think it is one thing that should be remembered and should be carried out. I have heard a great deal of comment toward the radio and I am sure that before long they will see that it has been a mistake."

ERNEST BLOCH

"Before being a member of ASCAP (in 1928, I think) I was despairing over the 'material situation' which confronted me with regard to the performance of my works in U. S. A. as well as in Europe. What I received from abroad through my publishers—and my music was much performed at that time, all over Europe—amounted practically nothing. I have given you the ridiculous figure, in a letter from Rovereto Ticino, Switzerland, around 1931-32. My music was really 'pirated.' Where the royalties, just due to a hard working artist, went, I do not yet know!"

"This lasted for several years—1926-1929, 1930. I had to toil and toil, giving lessons, lending, all the time neglecting my creative work—to be able to exist."

"Now, as a mere sample—I received, this very year (1936), collected by ASCAP, merely my works in France, for 1930, an amount of royalties after deduction of the high English taxes, and so on) higher than any single amount received from any of my other publishers (here or abroad)."

"Without ASCAP, I do not know how I could ever go on, live and create."

"But please, let me say more, and in a more important way. During the years I spent in Europe (1930-1936), traveling much, conducting my works in France, Italy, in England, I met many people, also, who instead of being grateful to America for their help in the last war, hated our country and attacked her in all ways, as an egoistic, materialistic, uncultured land. But I always had in my pocket the By-Laws of ASCAP."

"I remained silent during such attacks—and then I read these By-Laws, which are one of the most splendid 'human' documents I know of. It worked like magic. It made me friends for America than all our diplomats. They could see the real spirit of what is best in U. S. A., and they all felt, immediately, that had there been an ASCAP in the past, not only for music, but for all creative activities, our world would

Famous Composers Rally to ASCAP

Out of a veritable flood of letters from composers of the highest rank in America, which have poured in upon THE ETUDE, all expressing in the most enthusiastic terms their confidence in ASCAP and their appreciation of its achievements, THE ETUDE has selected the following few short extracts. This entire issue could easily be filled with ardent letters from American musicians of note in praise of ASCAP.

re richer, and great geniuses like Leonardo da Vinci, Bach, Mozart, Beethoven, Schubert, Millet, VanGogh, and many others would have been protected and been able to give all their time, energies and genius to humanity, to their work, instead of spending the greater part of their miserable lives struggling for survival.

"ASCAP must survive and be protected if true artists have to be protected—and survive, in U. S. A."

JOHN ALDEN CARPENTER

"I am glad to take this opportunity of expressing my conviction that the future of American music, as far as it concerns the composer and his reasonable progress and well being, is dependent on the principles which have been adopted and put into effect by ASCAP."

"In other words, if ASCAP did not exist, another ASCAP would have to be invented to prevent the inevitable return of the 'Jungle Days' of the past when the American composer was without standing and without protection for his vital interests."

ABRAHAM CHASINS

"Fourteen years ago, I made application to join my fellow composers in ASCAP. I was immediately welcomed. Since then, my personal and professional experiences within the organization have me to believe unequivocally in the honesty, efficiency, and idealism of the organization; therefore there is room for constructive criticism within the organization, and such suggestions or criticisms have always been met with careful consideration."

PERCY GRAINGER

"In the English speaking democracies we lack these national stipends to composers, but ASCAP takes their place, enabling the American composer to concentrate on his duty to music and to mankind, since ASCAP assures the composer of 'Justice for Genius'—a proper return on the performances of the composer's existing finished, available compositions."

"ASCAP performs this paternal role flawlessly. It is the composer's 'good fairy.' I cannot imagine any

organization accomplishing 'Justice for Genius' as efficiently, as fairly, as honestly, as effectively as ASCAP does. What the church is to religion, ASCAP is to American composition."

"In my own personal life, my returns from ASCAP enable me to finance the publication of works by gifted composers whose works otherwise might go unpublished."

FERDE GROFÉ

"If there was no ASCAP it would be necessary to organize one for the protection not only of the established composer, but particularly for the young musician who otherwise might have no real outlet for his works or return for his endeavours. American music might easily become a Sahara if young musicians had to close up shop because they had no opportunity to win their bread and butter."

"In conclusion I wish to say that I have the fullest confidence in the administration of the Society, and I believe in its efficiency and integrity whole-heartedly."

INEZ HADLEY

(Mrs. Henry Hadley)

"We who have so greatly benefited by ASCAP are eager to register our protests against the vilification and falsities issued by the opposing faction."

"My husband, Henry Hadley, was one of ASCAP's most enthusiastic adherents, and I may with propriety say that in his long and fatal illness, had it not been for ASCAP, he could not have had all that modern science could contribute to his comfort."

W. C. HANDY

"Since statements are being made that members of ASCAP are disaffiliated with the administration of the Society's affairs and the method of its distribution of royalties, I, a composer member, wish to reiterate such statements by saying that if it were not for ASCAP and its protection of my works and its support in all times to give sound advice and counsel, I should be unable to carry on all that ASCAP means to me cannot be told on this page but in my 'Autobiography' to be published by The Macmillan Company, the reader will learn that my life was transformed from the time I became a member of ASCAP."

HOWARD HANSON

"Without question ASCAP is the composer's one protection from exploitation. Without this organization the composer would be literally helpless, as was amply proven by his status before the formation of the society."

JOHN TASKER HOWARD

"The idea of protecting the interests of creative artists by uniting them behind a common front is so fundamentally right that it could not fail of recognition; and, secondly, the leaders of the Society have never forgotten that they have been dealing with human values as well as with dollars and cents."

(Continued on Page 206)

Strength of Fingers, Strength of Thought

A Conference with

Rudolf Serkin

Internationally Distinguished Pianist

Secured Expressly for THE ETUDE by STEPHEN WEST

A SECRETARIAL STUDENT masters the typewriter by familiarizing himself with the mechanical technique of his instrument and acquiring speed; he is then able to type any document he is given. Many piano students seem to think their instrument can be mastered in the same way: one need only acquire a fluent technique, they say, and then one can play anything. This, I believe, is a profound mistake. Although the piano requires muscular or mechanical skill, it is not a mechanical instrument. Hence it should be approached in a different frame of mind. The mere striking of keys, no matter how fluently, is not piano playing.

Why do we strike the keys at all? Not for the sake of the notes alone; not to perfect a lesson or please a teacher. We strike keys in order to re-create the thought of the composer, symbolized by notes. Thus, from his earliest and simplest pieces on, the student should form the habit of seeking the musical thought behind the notes, and using his fingers to bring this thought to life. Finger technique is useful only as it enables a performer to deliver the message of the composer.

For that reason, I do not believe there is a single, fixed piano technique, indiscriminately applicable to any and every composition. Each piece stands as a unique and finite work of art, complete in itself and requiring its own technical approach. Each composer requires his own technical style. It is not as if we could imagine Bach and Mozart writing exactly the same sequence of notes, the sensitive

first. There is a vast difference between sure, strong fingers that can also relax, and fingers that have acquired nothing but relaxation.

Although there is no single, fixed, pre-tailored piano technique, there is a fixed way of drilling for strength, fluency, and control. That is the time honored system of scales. There is no debating around them! Scales, thirds, sixths, octaves, and arpeggios form the best—indeed, the only—basis for finger surety. None of these exercises, however, should be practiced mechanically. They should be practiced slowly and then with speed; crescendo and then decrescendo; *staccato*, *legato*, *leggiero*. The mechanical playing of scales (or of anything else) is harmful. Each time a scale is played, there should be a definite purpose behind it (the passage of the thumb, clean speed, the building of a crescendo, and so forth), and the most alert sort of self-critical awareness, to note how well that purpose is fulfilled.

Such alert practicing increases day-to-day finger development into the necessary reserve of strength, without which musical interpretation rests upon a poor foundation. Consider, for instance, the final thirty-seven measures of Beethoven's "Sonata, Op. 57 in F-minor" (*Appassionata*). It must be taken very swiftly and *forte* as well. This combines the two problems of volume and speed. The student who thinks first of volume may find that the force required for a satisfying *forte* tends to slow speed. The student who thinks first of speed may find that the necessary fleetness tends to subdue his *forte*. Neither may happen. Hence, the student must build up a reserve fund of more volume and more speed than he actually needs for the movement. To be able to play just what one needs, and nothing

more, is disastrous. The player then becomes breathlessly conscious of his scanty equipment and immediately transmits that feeling to his hearers. There must always be a reserve fund (of power, of speed, of everything required) over and above the needs of the moment.

These technical problems represent not the goal but the mere beginning of piano study! A person may have fluent fingers and still be unable to play well the simplest invention of Bach because musical thought is always more important than fingered fluency. Although I am a pianist, the piano has always been less interesting to me than music. Along with his finger facility, the student must develop his ear, his mind, his taste, his sense of style, to bring life to the meaning behind the printed notes.

Once his fingers are sufficiently strong and fluent to obey his will, the student may subordinate their care to the building of musical ideas. What is he trying to say in any given work? To find out, he must read it for its musical meaning, arriving by himself at his interpretive conclusions. These may be wrong; still there is value in having them out for himself. Where ideas exist they can be improved; only a lack of ideas is truly hopeless! Once his interpretive plan is formed, the student tries to make his performance conform as closely as possible to his mental ideal. It requires the closest effort and care to duplicate a mental picture in fingered performance. Even then, one's playing never quite approaches the ideal standard. Hence, every performer should try to hear and criticize his own playing. The ear is the best teacher. The greatest master in the world can have only imperfect results with a pupil who cannot keep a critical check upon himself.

There are no "tricks" about learning to play. The simple, old devices are still the best, and each student must experience them for himself. Always practice slowly. Always pay strictest attention to accuracy. Every mark the composer has put upon the page is necessary to the musical form of the piece as a whole. A *forte* indication is as important as the note it marks; to neglect it is equal to omitting the note. If the composer wants a *staccato*, it must be a real *staccato*, as short as possible; if he wants a *legato*, it must be a real *legato*. Each sixty-fourth note must be accurately counted and accounted for. And the composer never (Continued on Page 196)



RUDOLPH SERKIN

Modern preference tends toward an ever-increased

insistence upon relaxation in playing, and relaxation is surely an excellent thing. But it is not the first step in learning to play. The first essential is finger strength. This has been advocated since the time of Bach, and it still holds true. The student must first learn to strengthen his fingers. Let him strike the keys freely, fully, even heavily, without fear of stiffness. Let him get the feel of sheer pressure into his hands. Then, second step, let him learn the instrument of relaxation. The hand that has never touched the keys in any but a soft, relaxed way remains weak. Let me make it clear that I am by no means rejecting the advantages of relaxed playing. But finger strength must come

The Record Parade for March

By Peter Hugh Reed

VICTOR'S DECISION to bring out an album of Rachmaninoff's own compositions played by the composer was a wise one; for there have been many mechanical improvements since the pianist recorded some of the work under the heading of Eleonora Piano Pieces, Victor issues its first Rachmaninoff piano recital on discs (set M-723), which includes: *Melodie in E Op. 3, No. 3; Humoresque, Op. 10, No. 5* (disc 2123); *Moment Musical, Op. 16, No. 2; Prelude in G-flat, Op. 23, No. 19* (disc 2124); *Preludes, Op. 32, Nos. 2, 6, and 7* (disc 2125); *Etudes, Op. 39, Nos. 2 and 7* (disc 2126); *Polkas, Op. 38; and Oriental Sketch* (disc 2127). Most of these pieces were composed between 1892 and 1911, and they vary in value. The *Preludes* are Russian in character; some of the other pieces are slightly derivative—as, for example, the attractive *Moment Musical*, which recalls Chopin. Rachmaninoff's piano music usually shows a keen insight into piano technique, and this particular group of numbers should be gratifying both to the performer and the listener. Students of these compositions will find the recordings invaluable; and the composer's many admirers will welcome them for his fine playing as well as for the music's appeal. The recording is comparable to the best of its kind issued by Victor.

Since Emanuel Feuermann (foi-er-män), the violinist, has been featured in recent years in performances of Strauss' "Don Quixote," and since Eugene Ormandy is widely known as a specialist in Strauss' music, it is logical that Victor should unite the two in a recording of this work. Feuermann is heard to better advantage in the new performance (Victor Set M-730) than were any of his predecessors. Beecham recorded this tone poem for Victor in 1932, and one year later Strauss recorded it for Polydor. The Beecham set is distinguished for some rarely colorful playing, but the important violinist part, which represents the characterization of the *Quixote*, is too subdued in the ensemble. Ormandy and Feuermann do complete justice to this work, and the recording is excellent. "Don Quixote," although an uneven work, is the best of the longer tone poems by this composer. Such pages as the *Knights' Defeat* and his *Death* are extremely well done.

Sukow's performances of Tchaikowsky's "Symphony No. 6 in B minor" (Columbia Set M-432) offers a curious commentary on the ways of recording engineers. It is far less brilliant than the conductor's previous releases made for Columbia; and a richer and more sonorous string choir is in evidence. We understand that the recording was made during the trip of Sukowski and the All-American Youth Orchestra to South America. The most remarkable aspect of the set is the splendid playing of the orchestra, which is, of course, due to the excellent training it received from the conductor. As for the interpretation, this is a highly personalized one, completely dif-

ferent from Koussevitzky's dramatically Slavic and Ormandy's sonorous and incisive readings. Sukowski indulges in mannered phrasings and excessive emotionism; and the effect throughout is studied rather than spontaneous.

Weingartner's fine musicianship is accountable for the genial and colorful reading by the Orchestre de la Société des Concerts du Conservatoire, Paris, of Bach's "Suite No. 3 in D major"—famous for the *Air* on the *G String*, so often played by violinists (Columbia Set M-428). It is in that celebrated *Air* that Weingartner gives us



EUGENE ORMANDY
Conductor and Music Director of the Philadelphia Orchestra.

his best playing, although the overture also is excellently done. One feels, however, that the conductor adopts a too slow tempo in some of the lovely 18th century dances, particularly the *Bourrée* and *Gigue*.

A Mahler Giant

Mahler's "Ninth Symphony," which is superbly played by Bruno Walter and the Vienna Philharmonic Orchestra (Victor Set M-726), is truly a gigantic work; it takes twenty sides in the recording, which was made at an actual performance in Vienna in January, 1938. Because it was one of the last recorded works, if not the last, that Walter made with the famous Vienna Philharmonic Orchestra, with which he was asso-

ciated for many years, this set has definite historical interest. But as sheer music, the recording is not so impressive, for the symphony is a decidedly uneven one. Mahler was not a young man when he wrote it, and he was aware that his days were numbered. The last movement seems to us the best part of the work, even though it is needlessly protracted, but others contend that the final *adagio* is the best part of the score. There is strong evidence of decadent romanticism in this music, and one feels, after hearing the entire work, that the late Lawrence Gilman was quite right when he said that Mahler's dreams were greater than his realizations. Walter does all he can to make this music appealing, and the recorders have given excellent cooperation.

Bizet's "Symphony No. 1, in G major," which Walter Goehr and the London Philharmonic Orchestra play in Victor Set M-721, although written in his seventeenth year, is, nonetheless, worthy. It is immature in some respects, but it is a brightly, colorful score that is cheerful and alive. There are echoes of Mozart and Rostini, but we are not disturbed by them, since the younger composer had a definite ear for the Goehr's performance has the requisite verve and sparkle.

Smetana's *Overture to "The Bartered Bride"* is a work that requires both precision and vivacity, to do it full justice. Barbirolli, conducting the New York Philharmonic-Symphony Orchestra (Columbia Disc 19039-D), provides the vivacity but not the definition for a convincing performance; and the recording is far too thin.

Barbirolli gives a far more effective performance of an *Arie di Corte* by Respighi (rs-pd-gt), a transcription of a work originally for lute by the 16th century composer, Giovanni Besard (Victor Disc 17658). Too, the New York Philharmonic-Symphony Orchestra is better recorded in this latter disc, and the strings have more sonority and warmth. The music is full of carefree charm, and should have a wide appeal.

A Touch of Spain

It is good to have a modern recording of Manuel de Falla's colorful and expressive "Nights in the Gardens of Spain," particularly since it is given a sympathetic performance by Lucette Descaves, conductor, and the Paris Conservatory Orchestra, conducted by Eugene Bigot (Victor Set M-725). Although it makes striking use of the piano, the work is not a concerto in the accepted sense. The score is the work of a master craftsman, with an uncanny insight into the nuances of instrumentation. Although two of the three sections bear the names of famous gardens in Spain, there is no program to the music, which, according to the composer, was written for no other purpose than to "evoke places, sensations, and sentiments. The themes employed are based upon the rhythms, modes, cadences and ornamental figures which distinguish the popular music of Andalusia, though they are rarely used in their original forms... The music has no pretensions to being decorative; it is merely expressive." It is hard to resist the atmospheric quality of this music, with its Iberian intensity and nostalgia.

The *Overture to Rossini's "Barber of Seville"* has long been in need of a modern recording, for the famous Toscanini version dates from 1930. Therefore, the recording made by Howard Barlow and the Columbia Broadcasting Symphony (Columbia Disc 70704-D) will be welcome to many. It is one of the best things that Barlow has done for the phonograph; the performance is smooth and vigorous throughout.

Morton Gould, well known for his broadcasts over the Mutual network, is at last fittingly represented on discs by a (Continued on Page 197)

RECORDS

Movie Music of High Merit

By Donald Martin

WHILE THE MOTION PICTURE INDUSTRY is nudging its collective wits over business worries involving block releases, double features, European markets, and the highly intriguing question of "What The Public Really Wants" (conspiring to pay for seven nights a week), it goes right on producing love stories and musicals. There may be discussion and doubt as to the entertainment value of current-form films involving political figures and refugees, or four-hour encounters with the emergencies of the Civil War; but everybody is sure that everybody likes a good tune. Which is good psychology. Twentieth-Century Fox offers a number of very good tunes in its forthcoming Technicolor release of South American background, "That Night in Rio", starring Carmen Miranda, Alice Faye, and Don Ameche. The popular song-writing team of Mack Gordon and Harry Warren are creating five new hit tunes, which lend themselves to the dancing scenes of the film, as well as to song. Carmen Miranda (the "Brazilian Bombshell" of stage and radio) sings and dances the samba to the strains of *Chica, Chica, Boom, Chic*, the very name of which elicits a second glance.

How does a tunesmith become inspired by such an arrangement of sounds and titles? Mack Gordon tells you.

"Harry Warren, who upholds the musical end of the partnership, had the rough idea of a fine South American tune. We went over it on the piano together, and I hummed it to fix the rhythm. I would have liked to take it home with me, to get to work on the lyrics, but nothing had been written down. Thus, to get the rhythm straight in my mind, I hit on a group of meaningless syllables which fitted the music exactly. The syllables I used were 'Chica, Chica, Boom, Chic.' Warren looked up and asked me to sing it over again. I did.

"You've got the title!" said Warren. "Let's call the song, *Chica, Chica, Boom, Chic!*"

"Which is exactly what we did, and it just fits the jungle chant mood that we want!"

In order to find suitable atmosphere for the songs, Gordon and Warren rented a cottage on Monterey Bay, in Northern California, where they could work in quiet. Since Miss Miranda sings chiefly in Portuguese, the song lyrics for this film have taken a bi-lingual turn. And, so that there should be no "boner" complaints from audience members who know Portuguese better than the film's producers, Gilbert Soto, Brazilian newspaperman, was engaged to re-write the lyrics according to the best Brazilian academic standards. Thus, the Spanish-titled *Buenas Noches* will appear as *Bon Noite* (both mean "Good Night"). Carmen Miranda also sings *Ivy, Yi, Yi, Yi*, which, we are informed, means "I Love You Very Much." After setting down that title, it seems anti-climactic to have to add that Miss Miranda sings the song in English. In exchange for which, Don Ameche will perform the novelty hit, *They Met in Rio*, in Portuguese. We hope this is all quite clear.

It is believed that, along with its plot, words, and music values, "That Night in Rio" will en-

dear itself to dance devotees. The newest dance trends, it would seem, are largely of South American inspiration. Ballroom dancing has followed the lead of professional exhibition teams through the intricacies of the rumba and the conga. Now the newer steps of the samba are claiming attention, and the dance scenes in which Miss Miranda appears serve as expert instruction.

To dance to undiluted Latin-American music



CARMEN MIRANDA

The Brazilian tornado in "That Night in Rio" who has created a furor with her interpretations of Brazilian songs.

requires considerable skill. The secret appears to be rhythmic control rather than mere foot-work. Miss Miranda demonstrates Brazil's native samba, which is a modification of the mac-chee. It is danced to a rather fast six-eight rhythm. Unlike the rumba, the movement is mainly in the upper body and consists of a circular, swinging motion while the feet do a simple polka step: 1-2-3, and 1-2-3, turning as one advances, after the manner of the waltz.

A brief survey of recent song and dance trends shows them to have progressed through a national as well as a rhythmic cycle—the waltz from Vienna; the Apache tunes from Paris; the Lambeth Walk from London; the Charleston and other jazz forms from the American Southland. Possibly the South American trend is just

another way of proclaiming hemispheric unity! Paramount has recently signed B. G. DeSylva to produce pictures starring Bing Crosby and Bob Hope. Mr. DeSylva has adopted the picture title, "There's Magic in Music", as his personal motto; and, in view of the fact that his ten-dollar-a-week salary as an eighteen-year-old shipping clerk amounted to a \$30,000 annual song royalty income before he was twenty-one, such adoption hardly seems ill-considered.

Born in New York City, DeSylva was taken to Los Angeles at the age of two. His father, Aloysius Joseph DeSylva, was an actor, appearing under the stage name of Hal de Forest in support of Annette Kellerman, and in many W. A. Brady plays. His mother was the daughter of George F. Gard, United States Marshal at Los Angeles, who captured the notorious California

train robbers, Sontag and Evans. Young DeSylva attended public school and high school, became a life guard and later a shipping clerk.

While clerking, he wrote a successful play for his high school. One of the professors of the University of Southern California saw it and urged its young author to continue his studies. He entered the U.S.C., stayed there a year, and began picking out tunes on a ukulele. Then he found an opening in a country club orchestra, playing ukulele and singing his own songs.

At Jolson heard young DeSylva's "N' Everything and Liked it. Immediately, the unknown young composer made the star a business proposition: if Jolson would sing the song, he could have a half interest in it. Jolson took DeSylva to New York with him, and used the song in "Sinbad." That was in 1918. Six months later, DeSylva received his first royalty check from "N' Everything."

It came to \$15,000. His next smash-hit was *I'll Say She Does*. That same year, he wrote "La La Lucille" with George Gershwin, who was

then a young rehearsal pianist in a publishing house. DeSylva has written lyrics and music, alone and in collaboration with others, for five hundred songs, fifty of them smash-hits. He has written the lyrics for over a dozen successful operettas, has produced pictures for Shirley Temple, Dantelle Darleux, and Ginger Rogers, and collaborated on the current Broadway successes, "Dulbury Was a Lady," "Louisiana Purchase" and "Panama Hattie." Mr. DeSylva is now at work on his new Paramount assignment, putting finishing touches to a film that has a timely title, whether you think in terms of military defense or of March winds: "Caught in The Draft," with Bob Hope and Dorothy Lamour.

This is but one of nine musical productions, all "shootings" simultaneously at the various studios. At Metro-Goldwyn, the picture is Z. Leonard is completing Pandro S. Berman's production of "The Zigfield Girl", co-starring James Stewart, Judy Garland, and Hedy Lamarr, and following the tradition (Continued on Page 188)

MUSICAL FILMS

MULTUM IN OPERA

Sometimes a very unpretentious volume becomes one of the best books upon its subject. "Opera" by Edward J. Dent is issued in the popular paper-bound series of Penguin Books, Ltd. It resembles an English operatic Baedeker. The cover bears a design of Mephistopheles holding a sword and seems to depict the devil about to commit harakiri—a very welcome gesture in these horrendous days.

In some seventy-five thousand words, the genial and scholarly Dr. Dent has covered the main facts of operatic history and covered it in a way to leave little more desired. At the same time he has not invaded the field of the textbook nor has he merely catalogued the tiresome plots of opera.

While reading the work, particularly the lengthy sections devoted to German opera, which he discusses with typical British equanimity and complacency, while London and his own precious Cambridge, where he has been professor of music since 1929, have been hideously bombed, we could not help being thrilled with admiration for the author's ideals, sportsmanship, humor, artistic integrity and above all, unruined calm. It reminds us of a gentleman placidly having his five o'clock tea while riding on the back of a runaway must elephant. Hats off to you, Dr. Dent, and your bright and delightful book, produced in England's black hour. "*Laborem est orare in aeternum.*"

There have been between twenty-five to thirty thousand operas written and performed. Only a



A scene from Stravinsky's successful ballet "Petrushka"

few, a very few, of these, are part of the present-day repertoire. We doubt whether there has ever been in any other field such enormous effort and such relatively small results. Dr. Dent approaches his work with a fine perspective, a rich and experienced mind and a very deft but shrewd method of appraising the work of past masters. He limns with definite care the social and political conditions in the various countries which called forth the special kind of operatic expression produced. He walks around the European continent and picks out at will the influences in Florence, Venice, Paris, London, Vienna, Milan, Berlin, Munich, Naples or Bayreuth which fertilized the operatic growth in each section. His chapter upon the incomparable Wagner is done with the literary fluency of an Addison or a Steele, although at no place, in this easy-to-read book, is there any indication of any effort at fine writing. In fact, it is a book that you will want to read again, once you have finished it. And this comment comes from a critic so biased that he claims a record of having slept through part of the first act of every known opera, including Richard Strauss' blithe-opera "Elektra."

The writer had a friend who insisted that grand

The Etude Music Lover's Bookshelf



Any book here released may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

opera was the boon to the tired business man rather than comic opera, because there was no place where he could get to sleep more quickly than in a grand opera house. After a heavy business day followed by a full course dinner of *carcassons*, caviar and *faisandau à l'Alsace*, together with a bottle of champagne rose, the dim lights, the warm coziness, the soft music and the plush fauteuil make slumber irresistible.

Dr. Dent makes the following quotation from the laudatory remarks of Dr. Charles Burney (1726-1814) making it clear that the point of view of many people in England is the same to-day.

"Music is a Manufacture in Italy, that feeds and enriches a large portion of the people; and it is no more disrespectful to a mercantile country to import it, than wine, tea, or any other production of remote parts of the world. . . ."

"The vocal Music of Italy can only be heard in perfection when sung to its own language and by its own natives, who give both the language and Music their true accents and expressions. There is as much reason for wishing to hear Italian Music performed in this genuine manner, as for the lover of painting to prefer an original picture of Raphael to a copy."

At the start, Dr. Dent wisely states his appreciation of Dr. Samuel Johnson's definition: "Opera, an exotic and irrational entertainment." There is no accounting for taste in opera. In Germany for instance, among the leading opera houses in 1937-1938, there were nineteen hundred and twenty-six performances of opera written by German composers, while there were three thousand two hundred and one performances by composers of other nations, particularly those of Italy and France, despite the efforts to promote Teutonic art above all others.

It is pleasant to note that Dr. Dent, whose knowledge of the drama is very extensive and authoritative, devotes much space to the difficulties of the theater in reconciling itself physically with the extravagant imaginative demands of the librettists and the composers. The great problem of the operatic composer has always been that of securing an appropriate and adequate book. The operatic librettist's task was usually a simple one. When he struck any complex obstacle in his plot he conveniently resorted to necromancy for his *Deus ex machina*. Many of

the *dénouements* in Wagner's music dramas are not very far removed from this kind of dramatic trickery. Some of the libretti have about as much sense or plot to them as a telephone directory.

Many of the most farcical situations we have ever seen have been accompanied by operatic music of grotesque gravity. They remind this reviewer of the parody upon Dante's famous line in the *Inferno* which was chalked upon the entrance to a provincial Italian Opera House: "Lasciate ogni l'umore, voi chi entrate." ("Abandon all humor, ye who enter here.") Dr. Dent tells of the voracious steed, Orane, in "Götterdämmerung" at Covent Garden, who could not be persuaded not to chew up the scenery. He probably never heard of a similar Grane at the Metropolitan in New York. This was a temperamental old white nag who had been refurbished for the occasion with a flowing white artificial tail. Madame Terulins, in a dramatic gesture, grasped the tail; and the startled Grane walked off, leaving the tail in the surprised prima donna's hands.

Animals in opera are always a dangerous comic relief, as were the three elephants in an American open air performance of "Aida." Recognizing the opening notes of the famous Grand March, as entered, to greet the tax payers before the palace, with Eblepho, one of the elephants perished in standing upon its head. Oh, well, we have to have opera.

Dr. Dent's "Opera" book is amusingly illustrated by decorations by Kay Ambrose, who has done a delightfully bovine Rhine maiden and has striking debate between a penguin *Brünnhilde* and a pelican *Wotan*, that we are certain we have seen in actual life in some German opera house.

You are sure to be charmed with this captivating little volume.

"Opera"
By: Edward J. Dent
Pages: 192 (bound in paper)
Price: 25s
Publishers: Penguin Books, Ltd.

TALES OF AN ACCOMPANIST

The really great accompanist is not an accompanist at all. The master composers who write great songs, or great pieces for two instruments, often spend far more time in developing what is known as the accompaniment than upon the thin line of melody (Continued on Page 200)

BOOKS

Classics on the Air

By Alfred Lindsay Morgan

THE TURN OF THE YEAR brought the announcement of one of the most important musical programs in the history of Mutual's New York station WOR. This was the series of concerto programs, which has been heard since January 5th each Sunday evening from 7:00 to 7:30 P. M., EST, featuring Joseph Szigeti, the violinist, and an orchestra under the direction of Alfred Wallenstein. The Szigeti broadcasts have been devoted to outstanding works, written for violin and orchestra, and have been one of the highlights of the Sunday radio programs since their advent. This is the first time that Szigeti has ever been heard regularly on the air in this country. His fame as a violinist extends around the world, and his recordings are sold in every country where phonograph discs are obtainable. Critics generally concede that he is among the four greatest violinists of the present. His artistry is usually classified as fastidious, although one adjective hardly does him full justice. We understand that the Szigeti concertes are due to continue through March. We sincerely hope that arrangements will be made thereafter to present him in another series—perhaps in recitals of sonatas or other chamber works, if not in repetition of concertos he previously has played with the orchestra.

Regarding the Szigeti concertos Mr. Wallenstein has stated: "To the best of my knowledge this is one of the first times—if not the first—that an American radio station has itself presented one of the truly great musicians of our day in a series of concerts of really important music—the music he himself wants to play."

Szigeti first played in this country fifteen years ago at a concert of the Philadelphia Orchestra under the direction of Leopold Stokowski. Since that time, he has become a perennial concert favorite all over the States.

Speaking of Alfred Wallenstein, it was good to hear his broadcasts with the NBC Symphony Orchestra in January during Mr. Toscanini's absence. He substantiated once again that he is not only one of the foremost American conductors, but also one whose name is rightfully synonymous with good, unbacked music.

This month the NBC Symphony Orchestra is under the direction of the distinguished Czech conductor, Georg Szell, for the broadcasts of the first, eighth, fifteenth and the twenty-second. On the twenty-ninth, Toscanini is scheduled to return.

During this month the New Friends of Music, heard Sundays from 6:05 to 7:00 P. M., EST (NBC-Blue network), will feature some particularly interesting programs by its chamber orchestra under the direction of Fritz Siedry. Broadcasting from Town Hall in New York on the second, the New Friends program will present the Kolisch String Quartet and William Horn tensor. The selections are: "Quartet in D minor, Op. 7," Schoenberg; a group of Schubert songs; and the "Quartet in C major, Op. 161" and Schubert. The next four concerts, emanat-

ing from Carnegie Hall in New York, are with the orchestra. On March ninth, the program is an all-Mozart one, featuring the eminent violinist, Nathan Milstein. The selections include the "Symphony in A major," K. 201; "Three Pieces" for violin and orchestra; and the *Serenade in B-flat*, for wind instruments, K. 361. March sixteenth is devoted also to Mozart. Three soloists are scheduled for presentation—Dolina Giannini, soprano, Roman Totenberg, violinist, and William Primrose, violist. This broadcast will open with the lovely *Serenade notturna*, K. 239, and will be followed by the popular "Sinfonia Concertante," K. 364, for violin, viola and orchestra, a group of arias for soprano and orchestra, and the "Symphony in D major," K. 297. On March twenty-third Yves Tineyre, baritone, will be heard in arias by Monteverdi, Corelli, and Dufay. The balance of the program will consist of the *Overture to Abu Hassan*, Weber; *Symphonietta*, Roger Sessions; and *Serenade*, Tchaikowsky. On March thirtieth, the program will be devoted to an orchestral version of Bach's "Art of the Fugue."

In Lighter Mood

"Your Hit Parade" (heard Saturdays from 9:00 to 9:45 P. M., EST—Columbia network), which features Mark Warnow and his orchestra, soloists Barry Wood and Ben Wein, and a chorus, recently joined the bandwagon of visiting military centers where young America is being trained in the art of defense. Fifteen minutes of the broadcast are given over weekly to entertainment picked up in different camps. Three of the camps that will occupy a third of the show's time in the March broadcasts are announced; these will be Fort Hamilton, Brooklyn, New York (March 1st); Norfolk, Virginia, Naval Air Station (March 8th); and Camp Upton, Yaphank, New York (March 15th).

Two of radio's popular song stylists, Freda Gibson and Jack Leonard, are featured soloists with Lyn Murray and his orchestra on a new program called "The Composer's Corner," Sundays 2:35 to 3:00 P. M., EST—Columbia network. The composers are, of course, all of the popular genre. Miss Gibson, frequently called "the Gibson girl",

is a young songstress well known to Columbia network listeners through her previous appearances on the Hit Parade and other shows. Jack Leonard was formerly Tommy Dorsey's soloist, and London born Lyn Murray, who is a coast-to-coast favorite over the airways as an orchestral director, earned his reputation in radio in the past few years.

The most popular of all American radio commentators in England has been Raymond Gram Swing (heard usually Monday through Friday at 10:00 P. M., EST, over the Mutual network). England's admiration of Swing caused him recently to drop his Thursday broadcast in order that he might write a thousand word "American Commentary" for the London Sunday Express. Since the hectic days of July, 1939, Swing has been broadcasting almost every day without missing a single program up until the middle of December. Arthur H. Christy took his first real vacation since the war started—only to spend most of it in bed, nursing his first illness since he started broadcasting daily. On returning to work, Swing was heard to say ruefully: "It seems that I have to be broadcasting to stay healthy." While he was in his Connecticut farmhouse, Swing apparently was by writing a trio among other musical compositions; for he is a composer as well as a news commentator. Although he likes to protest that

his compositions are really nothing, "just for family consumption," this is not entirely true, for several of his works have recently been presented in concert. If, one of these days, you hear a piece of music written by a man named Swing, the chances are it will be one of Raymond Gram Swing's compositions. The Swing family often gives trios recitals at home; Swing is a pianist, his son, a freshman at Harvard, is a violoncellist, and his daughter is a violinist.

The Ford Sunday Evening Hour continues to present distinguished soloists and conductors in varied programs guaranteed to reach the widest popular audience. At the time of going to print, four out of five of the concert ensembles for March are announced. On the second, Lawrence Tibbett, the American baritone, is scheduled, with Eugene Ormandy conducting the orchestra. On the sixteenth, Grace Moore, the American soprano, is announced with Reginald Stewart, the Canadian conductor- pianist. On the twenty-third, Gladys Novacek, the Brazilian pianist, is to play, with Mr. Ormandy again conducting; and on the thirtieth Richard Crooks, the American tenor, is to be heard, with Mr. Ormandy again wielding the baton.

One is almost certain to hear some unusual composition when tuning into the programs of Frank Black and his String Symphony (usually heard Sundays at 2 P. M., EST (NBC-Blue network)). Black has a flair for rolling out unfamiliar and seldom heard works for string orchestra. He has been (Continued on Page 204)



JOSEPH SZIGETI

RADIO

Art and Life in Indian Music

As told to L. Wielich

By *Ish-ti-Opi*

Ish-ti-Opi is the Indian name of Wesley L. Robertson who has made a sensational success as a concert singer. His name is familiar to thousands "on the air." He has appeared at Hyde Park before the King and Queen of England when they were the guests of the President. He was born in Oklahoma of a Choctaw Indian mother and an English father. He received his general education at the Universities of California, New Mexico, and Oklahoma. From the latter institution he received two degrees. His vocal studies were conducted in Oklahoma City, New York City and with Andres de Segura in Los Angeles. He made his New York debut in Town Hall in 1939.—EVRON'S NOTE.



The Song of the Arrow

TO THE AMERICAN INDIAN, "art" and "life" mean exactly the same thing. While art in the white man's sense of the word is often relegated to the field of entertainment or the arena of commercial endeavor, art is the Indian's expression of living. To the red man of to-day, who experiences occasional rejuvenations of ancient customs, music becomes necessary in the maintenance of a daily routine, as it was to the red man of a vanished day. If, therefore, we give the term "art" (including music) its Indian interpretation, we conclude that the terms "art" and "life" are synonymous, since true art in the teaching of our ancient wise men meant the manifestation of life.

Students who are attracted to Indian music, either as performers or as potential composers, must keep this fact in mind if they would penetrate beneath the surface and bring out some of the exquisite treasures that await the pale-faced man's discovery. It is probable that no other kind of music demands so thorough an adjustment on the disciple's part. A pianist, for example, can play a Beethoven sonata intelligently without knowing anything of the circumstances under which it was written. He could even be ignorant of Beethoven's personal history and give an impressive performance of the work.

But an artist cannot interpret a piece of Indian music unless he knows the legend which

prompted its composition. In the primitive period of its history, Indian music was always used for specific purposes, as an accompaniment to rites

or to bring about a clear-cut result. It was also communal, except in special cases, such as the lover's wooing song, when the individual stood out sharply from his fellows for the time being. It not only mirrored the people's rituals; it explained their way of living and gave point to their various enterprises.

The hunting dance and its accompaniment furnish an adequate illustration. Hunting was not a sportive pastime; the Indian hunted because he needed animal meat and skins and the feathers of birds. By patient experimentation he had learned that he bettered his chances of success by imitating bird notes and by entering to the inquisitiveness of animals with monotonous thrumming on a tom-tom, thus enticing them within range of his

arrows. Animal movements seen in this way and bird calls learned by this method were then incorporated into choral chants and dances which became accurate narratives of the hunting ex-

perience. To imagine that primitive Indian ceremonies and festivals were in any sense paganistic is to misunderstand their inherent character. The sacred rite was no less practical than the secular. Indeed, any keen cleavage between the two was non-existent.

The painstaking student would further be surprised at the precision called for in these choruses and dances. Every note, every step and gesture had its own time value, measured to the fraction of a second and so punctiliously observed that a stranger, trained in the same music, could take part in the performance without missing half a beat. The only variation might be one of general pace, of the whole piece moving at a faster or a slower tempo. Strictness in following the melody was possible because of the Indian's intrinsic sense of pitch. No one ever sang out of tune, nor did the chanters need help from a pitch pipe or leader in beginning on the right note. Simultaneously with the initial beat of a drum, the opening notes of the chant came perfectly in key from the singers' throats. Equipped with a beater, each singer joined a circle around a great drum and beat time as he chanted.

Although the men with the best voices were naturally chosen for actual performances, all the members of a tribe were familiar with all the songs, so that if a gap occurred in the singers' ranks it could easily be filled by someone capable of taking the absentee's place. Women were heard only in lullabies, appealing in song to the Great Spirit to watch over their children and to return them safely from the land of dreams.

Such, briefly, was the communal nature of Indian music. The outstanding and romantic exception was the love song used by the young brave to woo the maiden who personified his heart's desire. Under the compelling impulse of



WESLEY L. ROBERTSON
(Ish-ti-Opi)

his emotion he could not be satisfied with the stereotyped repetition of an historic poem or melody; he must employ a new lyrical piece to express his sentiment. If he lacked poetical and musical inventiveness, he was permitted to enlist the services of the tribe's song maker, to whom he would confide his aspirations and who, after sympathetically studying the subject, composed a new song, would wear a song applicable to no other person. Having memorized the serenade made expressly for him, the brave sang it outside the tepee of his beloved, continuing his plaint until she either rejected his suit or emerged to walk with him through the village as a public announcement of their betrothal. Aroused by the serenade, it is significant to recall that sensuality never crept into this romantic music.

Such was the spiritual, practical and emotional basis on which the primitive art of the Indian, from the southern Mayan to the northern Eskimo, was created; and when the student realizes what the conditions were, he will readily see that the knowledge of the social conditions, philosophy and morals of the people is essential to an authoritative interpretation of their music.

A scientific or technical analysis would, at the moment, carry us too far afield. It is enough to say that the type of music under consideration belonged to a period of American history which remains the peculiar possession of self-contained races. The second and third periods of Indian music, dealing with pale-faced imitations or adaptations of Indian themes and rhythms on the one hand, and on the other with the infiltration of Anglo-Saxon influence into Indian compositions, would call for separate articles in themselves. On any given day, however, that Indian music had the five-tone pentatonic scale as its foundation and that it is susceptible to modern treatment and elaboration provided the composer's ear is sufficiently sensitive, and that he does not confuse the fine intervals found in American Indian music with those often prevailing in Oriental themes.

Now comes the question of the student's technical preparation for the interpretation of Indian songs. In the main, Indians used an "open" tone in contrast to the "covered" tones which to-day are taught in many studios. Being intensely practical, Indians also resorted to falsetto notes when the music rose to a key, or they resorted to a low one and demanded a dramatic expansion of the singer's range. But differences in production are not serious barriers. The student who is well grounded in *del canto*, who has acquired a smooth legato and knows how to phrase a Bach aria intelligently, need not jettison his knowledge when he studies an Indian song. For the sake of verisimilitude, he may legitimately introduce an occasional tremulous note that would be out of place in an European art song, or simplify his task by a sparing use of falsetto; but he is no more compelled to remake his technique than he would be for the interpretation of any other folk music. Nor is he called on to reform his personal attitude toward "high" and "life", but only to deepen and broaden it until he sees life and art as one. Then, but not until then, can he confidently undertake the authentic and effective performance of music which is one of the richest contributions the Indian has made to our national culture.

Perhaps I can best sum it all up by repeating a poem I wrote, "Yahni's Story of the Trail of Tears," as co-author with Ada Barry.*

(Continued on Page 194)

A New Dress Every Day

By Riva Henry

MUSIC TEACHERS sometimes will not admit it, but clothes help make the successful teacher of children.

You women teachers of young people will find it worth while to arrange your wardrobe so as not to wear the same costume at any two lessons a pupil may take in succession. If you have five costumes, you should wear Number 1 on Monday of one week, and on Tuesday of the next week, and so forth. Thus the Monday pupils will see that particular dress only every sixth week. Color, likewise, is a vital point to consider. The youngsters do not care for black unless it is relieved by something very gay, a bright scarf, a colorful necklace or bracelet. The adult students will appreciate quality and style even in dark material, but not the young children.

You, who conduct classes, will have less trouble in holding your pupils' attention if you wear your brightest dresses for such groups.

These ideas are facts—not theories, and have been tried and proven over a period of many years.

How to Make the Melody "Speak"

By Stella Whitson-Holmes

In teaching young pupils to bring out the melody, where it may be interwoven with arpeggios or chords as accompaniment, many fine teachers recommend having the child to pick out the melody notes and to play them apart from the rest, thus getting the melody "into the ear" so that they are enabled to emphasize it while singing in the accompaniment. This is, we know, quite necessary in enabling the child to catch the musical meaning of the piece.

Even so, there are some types of young pupils who can do this quite satisfactorily and yet be unable to emphasize the melody properly once the accompaniment is included in the work of the hand that carries the tune. Once settled again to the complete task, the situation often becomes a jumble. Here is where the teacher may apply the psychology of comparing the new or unfamiliar with the long known or familiar things of a child's experience. Let us take for example the first two phrases of Robert Schumann's *Cradle Song*, Op. 124, No. 6.



Here we have the case of melody notes entwined with arpeggio effects, and melody notes that must be held over the entire triplet, at that. This little number holds much of simple and ennobling beauty, well played. Once the melodies are played apart from the accompaniment and as well interpreted as possible, the child is

ready to show us if he is able to bring them out melodically while adding the arpeggios. Some children will be able to do this; others will need the benefit of the previously mentioned bit of useful psychology. Even the smallest child understands the difference between the terms "speak" and "whisper." Once he understands that the melody must be made to "speak" and the arpeggios to "whisper," he is then ready really to emphasize the melody and "whisper" the accompaniment properly, making of this little piece a true lullaby. To avoid confusion, he may sing "speak, whisper; speak, whisper," and so on, as indicated.

Teaching Tone Quality

By Leonard Sill Ashton

THE RECOGNITION BY THE EAR of the quality of tone, produced on the piano, should be regarded by the teacher with the same degree of importance as that of the recognition of the intervals of the scale; and so should form an intrinsic part of that period of the lesson hour which is devoted to ear training.

There are many ways in which the teaching of tone may be accomplished. A simple practice with young children will be to choose at random a sound which may be in process at the time of the lesson hour: the shriek of a whistle, the rumble of a deep-toned bell, the piping of a flute, the rumble of a train, the song of a bird, the ringing of a deep-toned bell. With the pupil's attention turned to these, he may be asked which ones are pleasing to his ear, and which are not.

After this, a melody or exercise with which he is familiar may be played; first with a stiff, hard, hammer-like touch; and then with relaxed, responsive muscles—taking care in each case that no physical demonstration on the teacher's part assists him in his decision.

Several well known selections should be played in this manner, until the pupil is able to discern which sound is mellow to the ear, and which is harsh.

The child with a sensitive ear will not find it difficult to decide between the two; but one should not expect a supersensitiveness even in this case. Some very musical children, in company with their exact opposites, have a craving degree to witness the majority of children will tune in on the radio to learn the truth of this.

After the practical demonstrations of pleasing and unpleasant sounds have been trained for the pupil, and after his ears have been trained to listen for the quality of sound as well as its pitch, will come the effort to teach him to create a musical tone on the piano. This will be correlated with the various tonings on the keys made possible by muscular control. The pupil will learn the variety of tones resulting from these touches, and so will begin his appreciation of tonal intensity.

There will be the light tone brought forth by finger staccato; the powerful tone of the up-arm touch; the sorely singing tone created by means of the weight of relaxed playing muscles concentrated upon the tips of the fingers.

Teaching the recognition of the quality of tone is a far more extended effort than learning the intervals between tones, but through it the finest elements of musical expression will be opened to the pupil's consciousness; and in that consciousness will be embedded an appreciation of one of the basic principles of music: the production of a full, rich, resonant sound.



Elisabeth Schumann in "Der Rosenkavalier."



ELISABETH SCHUMANN

The Groundwork of Vocal Art

A Conference with

Elisabeth Schumann

of the Curtis Institute of Music

Secured Expressly for THE ETUDE by Myles Fellowes

Although Madame Schumann is known chiefly in America as one of the world's most distinguished lieder singers, her European career has been crowned with notable achievements both in concert and opera. For two decades active at Salzburg and the Vienna Staatsoper, she has been honored by the governments of Austria, France, Denmark, Rumania, and Greece for her eminent contribution to the musical life of our day.—EDITH'S NOTE.

Constructive Imitation Helps

It is a great advantage when a teacher is able to sing for his pupils. I know there is divided opinion, however, on this point; some experts feel that "model singing" encourages thoughtless imitation. One certainly must agree that thoughtless imitation is baneful in effect; but intelligent application can readily avoid that danger, at the same time that it provides the sort of help that can come only through example. I have found it expedient first to explain the problem under consideration, making the pupil as fully aware of its implications as mere academic discussion can make him. Next, to illustrate the problem for him vocally, asking him to correlate the previous explanation with its active demonstration. I then ask him to sing the same thing; not in imitation of me, but in order to put his new knowledge into practice and to compare his result with that of a more experienced singer. Lastly, he is asked to tell what he did and to describe his sensations as he did it. It is only after this complete process of explanation, illustration, personal activity, and recapitulation that the pupil has sufficient grasp of the subject to carry it over into independent work.

There is a vast difference between thoughtless imitation of a person, and a studied reconstruction of more expert accomplishment. Such reconstruction can best be furnished by object lessons; and the teacher who can give them, with technical surety and an agreeable voice, has an advantage over the one (Continued on Page 184)

THE MATERIALS THAT BUILD vocal art fall into two equally important categories.

First, the young singer must possess musical talent. He should early reveal not only a good voice, but a sense of music. In second place, he must have expert instruction to bring his gifts to their full measure of independent expression. It must be remembered, however, that instruction alone can do no more than develop the material at hand. No teacher can put a lovelier timbre into a pupil's throat, or give the pupil greater talent. It is well for the young singer to realize that the things he learns from the outside are simply the tools of his art; the soil they cultivate must lie within himself. Up to a certain point, technic can be learned by anyone; but the quality that makes an artist is never a matter of technic alone.

On the purely technical side of singing, I believe that breath and support are of first importance. They open the throat, help one to acquire relaxation. Like all muscular exercises, they can be learned, and the first vocal lessons should be devoted exclusively to them. The actual details of *how* to breathe must be left to the individual teacher, since no two singers approach the subject in exactly the same way. Yet the individual approaches must be worked out to the same end: the breath must be full and deep, support must come from the strong abdominal muscles, and the emission of breath as tone must be regulated to the needs of the phrase.

All singers, regardless of their vocal range, should devote careful practice to the trill and the *staccato*. These technics are extremely helpful in building vocal surety. The trill makes the voice, light and fluent; *staccato* singing develops flexibility in the arching of the soft palate. To effect better resonance, the soft palate must

always be lifted in singing; and *staccato* work is one of the best means of acquiring this position.

In practicing the trill, it is better to sing from the higher tone down (not from the lower note up). This method tends to keep the trill from slipping down. This is scarcely evident in practicing, which should be done *slowly*; but when the trill is ultimately taken in rapid tempo, its upward direction is helpful in keeping it ringing, soaring, "in place." Selma Kurz, famous coloratura of the Vienna Opera, had one of the most exquisite trills imaginable—true, fluent, soaring, and of unending duration. Indeed, her trill was so famous that it was called the "Kurz trill"—which provided a joke, because *Kurz*, in German, means *short*, and the "Kurz trill" was remarkable for its great length!

VOICE

Improving All the Scales

By Austin Roy Kaefer

The diatonic scales (scales whose adjacent degrees progress from one letter to the next, available letter scale C-D-E-F-G-A-B-C in the scale of the piano/forte. Notice that between the third and fourth degrees, E to F, it is a half step and likewise between the seventh and eighth degrees, G to A, it is a half step, while between C to D, D to E, F to G, G to A and A to B are respectively, whole steps. This example, the key of C major, is easily remembered on the keyboard, but it is not so easily executed as a scale which uses all black keys, because, in playing the latter, the hand positions are more comfortable, due to the smaller expanse between the fingers.

All the major scales, properly fingered, can be found in any good instruction book. One always should listen, however, for the whole and half steps so that the major scale pattern becomes firmly fixed in the ear. In the minor it will be possible board and in the hands. Then it will be possible to forget the mistaken idea of so many, that music in many sharps or flats is of great difficulty. Some of the most difficult of all music is scored by such great composers as Schumann, Schubert and other musical giants in C major or A minor, the white-keyed scales. The other diatonic scales are the Original or Natural Minors.

standing in this order: A-B-C-D-E-F-G-A, both ascending and descending. A dash indicates a whole step, a slur, a half step, and the plus sign, an augmented step, which, in the case of the Melodic Minor, ascending, between the sixth and seventh degrees, is a step and a half, technically termed an augmented second. The melodic minor descends just like the original minor. Here it is:

ascending, A-B-C-D-E-F-G-sharp A, while descending thus, A-G-natural-F-E-D-C-B-A. The original minor is never used except in rare instances, when the composer perhaps desires to create the effect of ancient church chants. It is well, however, to know the original minor scales, in case it is necessary to play them at any time. The melodic minor is used sparingly, while the harmonic minor is used very extensively.

We are now on friendly terms with the original and melodic minor diatonic scale systems, but we must form a profoundly intimate friendship with the very extensively used harmonic minor scale. Here it is: A-B-C-D-E-F-G-sharp A and it ascends and descends in this order. These are the commonly used diatonic scales, but others may be mentioned—the Hungarian scale, the whole tone scale and in some cases, composers build a characteristically individual scale. In other instances, parts of different scales are frequently used in combinations.

The other class of scale is the chromatic scale, made up of all half steps, as C-D-sharp D-sharp E-F-F-sharp, and so on, which explains itself. Now, having touched upon how our scales are constructed, a few remarks and suggestions for improving the actual performance of them will be included.

First, make the scales perfectly even, playing at but one octave, and with each hand alone, always listening for the progression and striving always for good quality of tone. Increase the tone

ascending, and decrease it discreetly descending; and by all means make the thumbs play smoothly and in proper dynamic proportions, just as the weaker fingers must play with enough effort to balance the tone in general. Then the scope may be extended as far as desired. The next step is to put them together in various combinations. They may be played in contrary movement, which is excellent drill for using similar fingers simultaneously, but of course on different tones. Some brilliant passages of great pieces are scales moving in opposite directions. They may then be put together one octave apart, in parallel motion, then two or three octaves apart, finally combining contrary and parallel movements in all tempi, rhythms and volumes of tonal coloring. It will be good practice to try two notes against three; three notes against four and so forth. Also play them in various intervals, as in thirds or sixths.

In cases where you ascend easily with both hands, but spoil it returning, it would be well to reverse the order for practice, by descending first, carefully, and then rushing up and back again. Scales are the ladders to success.

The New Presser Hall at Agnes Scott College

On November thirtieth last year, the new Presser Hall at Agnes Scott College, at Decatur, Georgia, was opened with appropriate ceremonies. Decatur is a suburb of the great Southern metropolis, Atlanta. This made possible the co-operation of Emory University and the Georgia



PRESSER HALL at Decatur, Georgia

Technical Institute in the formation of a University Center for Music, in which the musical activities of the three institutions may participate.

The handsome building, with an exterior of red brick and sandstone, cost \$285,000. It contains 820,012 cubic feet. The Gaines Memorial Chapel, in which the dedication services were held, seats 600 people. The building also contains a smaller MacLean Auditorium, seating 300 persons. The entire building is named in honor of the late Theodore Presser, musician, educator, and publisher.

This building is the tenth in the series of music buildings in colleges in various parts of the country to which the Presser Foundation has made substantial grants. This department of the Foundation work has been indefinitely discontinued in order to meet the large current demands of the Foundation's Relief Department.

The dedication ceremonies were conducted by the able Dr. J. R. McCain, President of Agnes Scott College. Dr. John L. Henry, Chairman of the Department of Music Building of the Presser Foundation, gave an address upon "Let us have Music." This was followed by the dedicatory ad-

dress, "A New Temple of Music", delivered by Dr. James Francis Cooke, President of the Presser Foundation.

The Atlanta Philharmonic Orchestra opened the services with a performance of Dr. Cooke's "Grand Processional at Avignon."

Musical Games

By Elsie Duncan Yale

A new version of an old game, which is a really practical means of "getting folks acquainted" at parties, recitals and choir socials is the following. Prepare several slips of paper, each bearing the name of one musical composition from the list below. These are pinned to the backs of the players who then approach other guests with the question, "Who Am I?" The guests whistle or hum the tune. When the player has guessed the right tune, the slip is removed and pinned on the front of the person, who is then entitled to another slip. The one guessing the most slips wins the prize.

Musical Geography

For the choir social, musical geography is suggested. Prepare the necessary slips of paper, each bearing the name of a musical composition which features a locality, and proceed as directed above.

That Tumble Down Shack in Ashlone
Kilmarney
Tipperary
Springtime in the Rockies
Where the River Shannon Flows
Carry Me Back to Old Virginia
In a Little Spanish Town
In Old Madrid
On the Banks of the Wabash
Flow Gently Sweet Afton
The Blue Danube Waltz
On the Beach at Waukegan
Rio Rita
When It's Appleblossom Time in Normandy
From the Land of the Sky Blue Water
By the Waters of Minnetonka
Roses of Picardy
Hucklebuck of Scotland
Song of the Volga Boatmen
Little Grey Home in the West

Musical Garden

Instead of Musical Geography, the game may be based on compositions bearing the names of flowers, and played in the same way.

Moonlight and Roses
Only a Rose
I Dream of Lilac Time
Sweet Little Buttercup
To a Wild Rose
Narcissus
Tip-toe Through the Tulips
Only a Rose
Forget-me-not
Amaryllis
My Wild Irish Rose
Sweet Violets
The Flowers that Bloom in the Spring
Flower Song (Lange)
In the Time of Roses
Mighty Lak' a rose
Roses of Picardy
To a Water Lily
Rose of No Man's Land
Spirit Flower

Variety in Organ Offertories

By Edward J. Plank

THE ORGAN OFFERTORY is a pleasant subject for investigation. It has unique church properties and possibilities. And since it need not be so strictly ecclesiastical as the other musical numbers of the service, the offertory may appeal to the audience in a more ingratiating way. Here is an organist's opportunity to please the man in the pew by playing such old established favorites as *Wegelied*, *Viennese Refrain*, *Saint d'Amour* (Bigr), *Souvenir*, *Narcissus*, and *Londonderry Air*.

In general the style of the offertory should be poetic, song-like, utilizing the softer and warmer strings, mellow flutes, and delicate reeds (vox humana). This includes qualities of lightness, grace, and sentiment not found in the rest of the musical service.

The offertory is restful in character and should feature pure melody in as many different forms as good taste will permit. Musical forms from which to choose are legion: the idyl, chanson, pastoral, nocturne, romance, berceuse, canonette, song without words, serenade, and so on. These can be classified in at least five categories, giving the organist much variety. An outline follows, with many well known numbers used as illustrations:

I. *The Single Note Melody Line.* This style is the most general type of offertory and most appealing, as a rule. Examples of the long flowing (legato) melody line are *Lullaby* by Iljinisky, *Forest Flowers* by De Leone, *Under the Leaves* by Thome and *Days of Sunshine* by Kronke.

Frequently, the chords in the accompaniment are syncopated as in *Retrospection* by Parze V. Hogan. Sometimes these chords are arpeggiated, creating pleasing effects. In the Bach-Gounod *Ave Maria* and in the *Evening Star* from Wagner's "Tannhäuser", the arpeggiated accompaniment is rather like the harp. In *Echoes of Spring* by Friml it is descriptively rippling. In this class may be placed also *The Swan* by J. S. Adams.

II. *Duet or Double Note Style.* This style very much resembles double stopping on the violin, since both parts of the duet are played on one manual and thus have the same tone quality. The duet style enhances the pleasing intervals of thirds and sixths as in *Andantino* by Lemare. *Adoration* by Cummings is an organ number admirably illustrating this effect. In many pieces the duet occurs only in certain themes. In *Humoresque* by Drörik, the first theme is a single note melody line, and the second theme is in double notes. Schubert's *Servando* combines styles I and II, first one and then the other throughout the piece. Also in the *Berceuse* from the "Tales of Hoffman" both styles are in evidence. The *Romance* in A by Llewellyn makes use of the duet style.

A single note melody line accompanied by double notes in the bass features the *Meditation* by Maude Campbell-Jansen.

III. *Counter Melody.* Here the organ asserts itself as king of instruments. Because of its orchestral possibilities, a contrasting duet can be played on two manuals. The registration used on one manual may counterbalance the instrumen-

tation of the other in true orchestral or vocal style. Accompaniment chords are added to either hand and occasionally to both hands, making the piece complete.

Romance in F by Rubinstein, arranged by Flagler under the title of *Duetto*, is a good example of this style. *Calm as the Night* by Bohm-Gaul also has a splendid counter melody. The first part of the *Berceuse* from "Joel" is pure counterpoint for two manuals, while the last section is in style I. Specimens of all types so far discussed are found in *At Evening* by Dudley Buck. Beautiful double stopping is found in *Nocturne* in A by Rob Roy Peery, coupled with an effective and pleasing left hand counter melody in the second theme.

Certain hymns like *My Jesus, I Love Thee* and *Jesus, Lover of My Soul* (Holbrook arrangement) have obvious counter melodies in the soprano and tenor parts.



PIETRO A. VON

Composer, teacher, recitalist who ranks as the father of the paid-admission organ recital in New York City.

IV. *The Choral Type.* There are times when an organist becomes satiated with sweet, tender, melody lines and craves more substantial music like a Bach Choral-Prelude. A chorale, hymn, or something heavier such as a prelude gives needed relief. Two suggestions are the short *Prelude* in A by Chopin and the familiar *Consolation* by Mendelssohn. Other familiar "Songs Without Words" by Mendelssohn are: *Hope, Confidence, Morning Song, and Faith* (Number 48). The *Prayer* from "Hänsel and Gretel" is an ideal offering of the choral type. *L'Angelus* by Gounod and *Shepherd Girl's Sunday* by Ole Bull are other usable numbers.

The occasional playing of a hymn for the offertory affords welcome variety to the audience. A hymn like *In the Garden* played in its simplicity is most effective. The judicious use of chimes in appropriate hymns is also pleasing, and more

elaborate paraphrases on hymn tunes are likewise suitable. The hymn arrangements by Van Dunsan Thompson are most attractive. Deep River and other spirituals are, in turn, variations of the hymn type.

Some melodic gems have dramatic sections which meet the substantial requirements of this variety. The last section of *The Rosary* is dramatic as is the middle section of the *Venetian Love Song* from "A Day in Venice."

V. *Tone Poems.* A delicate tone poem gives striking contrast to the other music of the service. Kaleidoscopic shifting of pastel colors, as in *Frühmorgen* by Strauss, creates a delightful atmosphere. *Black Swans* at Fontainebleau by J. F. Cooke is an enchanting tone poem readily adapted to organ. The R. S. Stoughton tone poems also contain unusual melodies and exotic harmonies. To a *Lone Flower* by Roxana Faridon and *Pensée d'Amour* by Ward-Stephens are tone poems which should be in every organist's repertoire. The classic *To a Wild Rose* by MacDowell may be placed in this category; and also in this group may be placed *Solace* by Pease.

With so many different types of appropriate music from which to choose, the organist can give infinite variety to his offertories.

How Much Do You Know About the Organ?

By Nellie G. Allred

QUESTIONS

1. In what early instrument is the germ of the organ found?
2. Why were pipes first placed in a box or wind chest?
3. After they were placed in a box, how were the pipes blown?
4. What was the Hydraulic Organ? By whom was it invented? Where did he live? Where?
5. What class of men were the first organ builders? Why?
6. What were positive organs?
7. What were portatives?
8. What were regals?
9. What was the keyboard adopted?
10. What organ was the first to contain a key-board? How many keys did it have?
11. Who invented the organ pedals?
12. From what date did all important organs begin to be built with a pedal keyboard?
13. What organ was first heard in America? When? Where? From where did it come?
14. It has been said that there was no "art" in early organ playing. How do you account for this?
15. Who is commonly known as the Father of Organists? When and where did he live?
16. Who is called the Father of True Organ Playing? When and where did he live?
17. Works by what master are the oldest organ compositions known?

ANSWERS

1. In the Pan's Pipes (Syrinx of the ancient Greeks).
2. As the number of pipes increased, the moving of the head backward and forward to play them became difficult.
3. The player blew through a tube and the

ORGAN

pipes not intended to sound were closed by the fingers. As the pipes became larger and more numerous, the fingers and breath of the player proved insufficient to operate them; so a slide or tongue of wood was placed beneath the opening of the pipe and perforated so as to shut off or admit wind to the pipe as it was drawn back or forth.

4. The "Old Water Organ." It was invented by Ctesibius who lived in Alexandria, Egypt, about 180 B. C.
5. Monks, because in its infancy, the organ was a church instrument exclusively.
6. Positives were "built-in" organs, or organs so large they could not be moved; Cathedral organs.
7. Portatives were organs small enough to be carried; "home" organs.
8. Regals were folding organs, which could be folded like a Bible and carried about in the hands; organ of strolling players.
9. In the eleventh century.
10. The Organ in the Cathedral at Magdeburg, Germany, which had sixteen keys.
11. Albert Van Os (1120).
12. From 1475.
13. The "Brattle" Organ, at the Brattle Street Baptist Church, Boston. It was imported from England by Mr. Thomas Brattle.
14. The keys were too large. In the early organs it was practically impossible for a player to span more than a fifth.
15. Francesco Landino (1333-1390), of Florence, Italy.
16. Girolamo Frescobaldi (1583-1644), of Ferrara, Italy.
17. Konrad Paumann, a blind German organist who lived from 1410-1477.

A New Electric Carillon

The cost of carillons varies with their type. It is estimated that a real carillon of the type which demands a whole battery full of bells of all sizes costs \$65,000, and weighs many tons. The new and modern electric, amplified carillon made of tubular bells and operated from an



organ type keyboard or automatically may be secured for as low as \$2650. The Sundt Manufacturing Co. claims that through electrical methods it has secured an average tuning accuracy 1/5000 of 1%. The average carillon is 1/20 of a tone or more out of tune, making many sounds discordant. Above is a picture of the new electric carillon.

Should Beginners Use the Damper Pedal?

By Frances Taylor Rather

The answer to this question is, "Yes," with strong emphasis; but with limitations, and under careful guidance.

Is there any good reason why children should be debarred from using the pedal on first grade pieces? Surely difficulty cannot rightly be assigned as an objection, since the simple melodic and harmonic structure of the first grade composition offers no scope or invitation for complicated pedal work.

Children take pride in the ability to use the pedal, and keen delight in the privilege; and if it is not included as a definite assignment by the teacher, many will experiment with it in their own crude, untrained and slipshod fashion.

Thorough acquaintance with certain early essentials, such as notes, touch, time, and fingering, should be required before the pedal is at-



AN OPEN AIR RECITAL IN ENGLAND

Bombs raised from the skies and many homes were demolished. Out of the ruins came this piano in a little town in North West England. What can one say of the spirit of a people who actually seem to enjoy a performance under such thrilling circumstances?

A Many-Purposed Drill

By Annette M. Lingelbach

To develop a good hand position, legato playing on the black keys, instantaneous recognition of accidentals, and smooth execution of the two eighth notes and a quarter note group rhythm pattern, this phrase from N. Louise Wright's *Shadow Dance* may be used to very good advantage.



Transposed into the different keys, it may become a valuable part of the daily practice.

Do You Know?

That Baltimore is perhaps America's best organized community for the purveyance of municipal music, with a Municipal Director of Music and a yearly appropriation of seventy-two thousand dollars for expenses?

tempted. Also, in *legato* passages, the pedal should not be depended upon as a sole, or principal, means of connection. The best possible finger *legato* should first be secured, after which the pedal should do its part.

It is a simple matter to explain that the special office of the damper pedal is to prolong the tone. Attention may then be called to the hammers, the dampers, the grouping of the three or two wire strings against which the dampers rest, the tones produced by the stroke of the hammers against the strings, the prolonging of tones, caused by the lifting of the dampers from the strings by means of foot pressure against the pedal, and finally, the release of the pedal, which immediately stops the tone.

The simple marking on the following excerpt from *First Duet* of *Spring*, by Ada Richter, indicates the pressure of the pedal after the melody tone—a vastly important part of pedal usage. From such an example it is easy to point out the need for changing the pedal with harmonic changes.

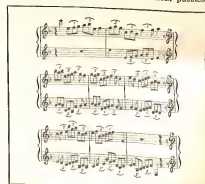


In the playing of passages consisting of scale runs, the pedal may, with good effect, be omitted altogether, or used sparingly, with prompt attack and release. Judicious employment of it on runs often will give a bit of added style and character.

While these suggestions for early graders hold good also for much of the work belonging to later study, they do not refer to the many deviations in pedal usage, on advanced work, which often include sustaining of the pedal throughout extended passages, regardless of harmonic changes.

A Back-Acting, Upside Down Canon

Here is a musical curiosity in canon form, submitted by Frank J. Cusenya. It is a *Reverse Retrograde Canon* (*Canon Reclé et Retro*). That is, it can be played backwards and also upside down. Such things have no art significance, but composers of other days (notably Haydn) had great fun in turning out these musical puzzles.





BONHAM BROTHERS' GREATER SAN DIEGO BAND

One of the very remarkable bands of our country is a boys' band—the Bonham Brothers' Greater San Diego Band. Among the great many interesting facts about this organization, the most salient is that it is not a school group, not community-sponsored; it is a private band, one might say a personal band.

Two brothers, blessed with a love for music, a love for boys, and possessed with a vision, organized this band, built it up, and provided for it solely out of their business earnings.

The ideas and ideals which form the driving forces for this fine band are related herein, along with something of the history and nature of the organization. To the editor this story gives another glimpse into the future of musical America.—EDITOR'S NOTE.

"Nearly Every Boy Is Musical"

By Harley L. Bonham



Harley L. Bonham, Sponsor



Jules Jacques, Director



E. W. Bonham, Sponsor

THE BONHAM BROTHERS, Harley L. Bonham and E. W. Bonham, were born in the state of Nebraska. They were typical American boys, brought up in a wholesome family atmosphere, and one of the important phases of their educational training was their participation in boys' bands. The love for music which was awakened in them, the joys and advantages of this work were to have profound and lasting influence in their lives.

Upon reaching maturity the brothers moved to San Diego, California, in the year 1926, and established an undertaking business which they carried on in such a way as to bring them the respect and support of their community. But they had much to offer—a tangible means of contributing to community character and well-being. They organized a boys' band in their first year at San Diego, and soon . . . But let Mr. Harley Bonham tell us in his own words:

"Nearly every boy is musical—at least, that has been our experience in our contacts with over a

thousand boys who have been trained in our bands. My brother and I had realized the advantages of a good musical training in our lives, not merely from the standpoint of social activity or entertainment, but from that of disciplining and quickening the mind. We feel that the character traits nurtured and brought out in us through this early musical participation have been of practical value in our business lives."

Mr. Bonham tells us more of this activity—

and we note that to-day the Bonham Brothers' Greater San Diego Band numbers one hundred and forty-four boys in its membership, in the Senior Band, with many others in preparation. Mr. Bonham goes on to say:

"When we first came to San Diego in 1926 and began to gather boys together for the first of our bands, we discovered that it was not difficult to find boys who were willing and even anxious to learn to play an instrument. We welcomed 'all comers', and the astonishing thing in retrospect is that less than five per cent of our enrollees have been dropped through inability to master an instrument and find a proper place in the work of the band."

BAND and ORCHESTRA

Edited by William O. Ravelli

The Violin and Its Masters

By Norene Bee Marshall

MUSIC IS WELL SAID to be the speech of angels. It differs from all the arts save poetry, for they make use of materials which can be handled. The architect's dream is embodied in tier after tier of hewn stone; the sculptor's vision is made a solid thing in marble or bronze; that of the painter is worked out in pigments. But the musician has only tones with which to deal. The poet works with words, but even his product differs from that of the musical composer, for when he has clothed his thoughts in the most beautiful words he can choose, his poem can be enjoyed by anyone who is able to appreciate it without the intervention of another person. The composer's work, on the other hand, can be enjoyed only as the symbols which he has set down on paper are translated into sounds.

"Music," someone has said, "is the fourth need of man; food, clothing, shelter—then music." And who can better supply this fourth need of man than a violinist? Not just anyone who plays the violin, but a true artist who can produce beautiful and passionate tones, "laughing tears," who can express the gayest or most melancholy mood. It is often said that the voice of a violin is so greatly admired because its tones offer the nearest approach to the human voice; but the tones of a violin in the hands of a master are infinitely more beautiful than the human voice. There is a mellowness, a softness, a richness, a liquidity, a glossy cleanness and a warmth peculiar to the violin, all of which are far from anything that the human throat can accomplish. Very few of the greatest singers could ever produce such notes as we hear from a luscious Stradivari, a sweet Amati, or a rich Maggini under the bow of a master violinist.

Age improves the violin, and the longer it lives the sweeter and richer and lovelier its tone becomes. This delicate little instrument defies time and disaster and is, therefore, almost super-human. Romance clings around old violins, just like the scent in an old Chinese rose jar. There is something very thrilling in the fact that the violin has a charmed life; nothing can hurt it very much. If it is smashed into a thousand bits, a clever repairer can put all the pieces together again; and the instrument is little the worse for the shock. The violin is three hundred years old, and it is the only musical instrument that has remained unchanged during that time.

The Master Maker

Everybody has heard of Stradivari, the greatest of all violin makers; and his violins to-day are as valuable as jewels. Antonio Stradivari came from an old Cremonese family. He was

born in 1644 and died in 1737 at the age of ninety-three. He is supposed to have made two thousand instruments. He also made a large number of violas, violoncellos, and basses, besides lutes, guitars and mandolins. His best violins excel all others in nobility and fullness of tone and in beauty and durability. His perfect model has been copied by most violin makers to the present day; even the cheap fiddles we see in shop windows are copies of the Cremona violins model. The superiority of the Cremona violins was not fully appreciated before the 19th century, if we judge by the low prices of the 18th century when a London dealer was not able to dispose of his Strads at the insignificant price of four pounds apiece. Now the best sometimes bring no less than ten thousand dollars.

It is a singular fact that Stradivari and the other great makers who perfected the violin should not have devoted their genius to the perfection of the bow, which is just as important as the instrument itself. For without the perfect bow the highest technique, beauty of tone, and musical expression can not be attained. It was reserved for François Tourte (1747 to 1835) to perfect the bow. Before Tourte's time the modern effects of staccato were quite impossible, and the dynamic movements in the bow were made after 1775.

Notwithstanding the imperfect bow prior to this date, famous violinists had arisen in Italy and Germany, who advanced the art of violin playing to a considerable extent, and prepared the way for great violinists like Viotti, Paganini, and others of the 19th century, who availed themselves of the perfected bow and were thus able to carry virtuosity to a great height.

Earliest Violin Works

The earliest known composition for solo violin is a *Romanesca* by Martini, published in 1690. A marked improvement in violin composition was shown in the works of Farina, Merula, and Uccellini, written before the middle of the 16th century. The first distinguished master of the chamber sonata was Vitali (1637 to 1716), who originated the violin concerto, accompanied by string orchestra. But the most eminent violin master of the 17th century was Arcangelo Corelli (1653 to 1713). He improved the technique of the instrument and gave a classical style to the art



Joseph Joachim, known as the "king of violinists."

of composition. His harmonies and modulations are in good taste; pathetic, expression, and vivacity are the main characteristics of his music. He was looked upon, by his contemporaries and followers, as the father of true violin playing. Giuseppe Tartini (1692-1770), the greatest violin virtuoso before Paganini, was not only one of the most remarkable violinists who ever lived but also a distinguished composer and writer on musical acoustical effects. He had a great command of the fingerboard and bow, and overcame all difficulties of execution with apparent ease. He had a fine tone, perfect intonation in double stops, and his trills and double trills were finished and brilliant. His most prominent pupils were Nardini, Bini, Gran, Ferrari, and Manfredi. As a composer he surpassed Corelli. Tartini's most famous work is the sonata called the "Devil's Trill," which holds a place among the most famous violin pieces in the modern repertoire. His published compositions total a great number.

Niccolò Paganini (1782-1840), the most noted of violin virtuosos, exercised a world-wide influence which has lasted to the present day. He was a genius of the violin. The story of the brilliant public career of this extraordinary man forms one of the most fascinating chapters in the history of music. As soon as he began to play the audience was spellbound. He possessed in the highest degree originality and character. Though his tone was not powerful, his slinging quality was intensely expressive and thrilling. "He made a great use of sliding his fingers along the strings, sometimes producing a most beautiful, at other times a most laughable effect." He was fond of tricks and surprises and sometimes made sounds "like the mewlings of an expiring cat." The main technical features of Paganini's playing were an unfailing intonation, a lightning-like rapidity of the fingers and the bow, and a command of double-stops, harmonies, and double-harmonics hardly equaled by anyone before or since his time. He also produced most peculiar effects, which for a long time puzzled all violinists, by tuning his violin in different ways. He produced his *staccato* by striking the bow violently on the string and letting it spring upwards. He also made frequent use of *pizzicato* passages for the left. (Continued on Page 200)

VIOLIN

Edited by Robert Braine

What Grade?

Q. 1. Please tell me what grade these pieces are: *Beethoven*, Op. 31, by Hoffman; "Woodland Sketches," by MacDowell; *Gandara*, by Verin; *Far Country*, by Moszkowski; and *Waltz in C-sharp minor*, by Chopin.

A. 1. I have taken five years on the piano. I start on the sixth grade or keep on with grade five until I have mastered it?

Q. 2. Do you know of a way to prevent a dent in the thumb, caused by pressing electric reeds?

A. What price is the "Langmuir Method for Clarinet, Part I"—Miss B. B.

A. 1. These pieces are all about the same grade—between grades three and four. The *Waltz* may be a little more difficult than that. To a *Wild Rose* from the "Woodland Sketches," would be about grade two.

2. Master each grade as you go along. If you do not you will soon be misled.

3. Wrap something soft around the thumb-rest, preferably a piece of sponge rubber. You probably will not be bothered much with this after you have played more.

4. The list price is three dollars.

Reading Orchestral Scores

Q. I would like to know how one goes about studying or reading an orchestral score. To what extent do such conductors as Stokowski and Knushevsky study their scores before conducting them? Are there any books you could suggest on score reading?—R. A. J.

A. To read an orchestral score is one of the most difficult of all human tasks, and learning to read a score as an orchestra conductor does will take years of study. In the first place, one must be a fine musician, and this is itself taken a lifetime of work. In the second place, one must know the orchestral instruments, the effects they produce, whether or not their parts are transposed, the use of the C clef—as well as the G and F clefs, of course. And in the third place, one must practice score reading up to the point where looking at an orchestral score makes the musician live in one's inner ear—that is, the sight of the music must evoke auditory imagery. I tell you these things, not because I want to discourage you, but merely to let you know that you have a long road ahead of you. But it is a lovely road!

I advise you to begin with very simple scores, a few Haydn string quartets, for example. Take one to the piano, play the first and second violin parts together. Now add the violoncello part. Finally, try reading the viola part, remembering that the line with the clef on it stands for "middle C." When you can play it alone, try it with the other three parts. (Unless you are a good pianist, you had better begin with the slow movement.) After you have played it several times, try reading it through without playing and see how vividly you can hear the parts even though no tones are actually sounding. Get a phonograph record of the quartet and follow the score as the instruments play. Now read the score again without any audible sound.

After you have learned to read string quartets, try a Haydn symphony. This will involve learning many things about wind instruments. Transposed parts will probably trouble you at first, but mastery is not impossible. Buy small scores of

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only original questions will be published.

symphonies and follow them while the radio or phonograph plays the music. Attend orchestra concerts and follow the score while the music is being played. Gradually the orchestral score will mean more and more to you, and you will finally come to the point where you can either catch at a score and hear the music, or condense all the parts in the score into simple harmony at the piano. But in the course of your study you will find your self looking into harmony and counterpoint, orchestral instruments and orchestration, form or design—and all sorts of other fascinating things.

You ask to what extent an orchestral conductor studies his score before conducting it. The answer is that he studies it to the point where he knows every note of it. Frequently he memorizes the entire score.

You also ask about books that will help you, and I refer you to Martin Bernstein's "Score Reading." This may be secured through the publishers of *The Etude*.

Modulations or Transitions?

Q. 1. Into what keys does K. P. E. Bach's *Andantino* in C minor modulate, or would you say these are only transitions?

A. Please explain the chord F-sharp, A-flat, C, E-flat in Measure 19.

2. In Measure 28, on the second beat, is that a subdominant chord and the B an auxiliary note?

3. Do the notes on the third and fourth beats of this measure make an augmented chord?

4. In the group of five notes on the fourth beat of Measure 23 a turn written out—A, B.

A. 1. The theme appears successively in the following keys: C minor, G minor, F minor, C minor. These are definite modulations.

2. The chord you mention does not occur in Measure 19, but it does appear in Measure 29. It is IV⁺, with the root raised a half step. This chord most frequently occurs in the first inversion, as it does on the first beat of measure 29. It is then called the augmented six-five chord (♯6-5).

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Concertos for Piano Alone

Q. 1. Will you please give me the names of some concertos for piano alone, if there are any?

A. How long would you say it should take to learn the *Prélude* in C minor by Chopin?

Q. In this *Prélude* do you play the first of the twelve measures with a loud *crescendo* and get softer as you finish the measure and end with a very soft chord?—J. H.

A. 1. "Concerto" is a name given to an instrumental composition for a solo instrument accompanied by an orchestra; however, there are a few concertos for piano alone, as, for example, "Grand Concerto—Solo" or "Concerto Pathétique," by Liszt; also, "Sonata Op. 14," by Schumann was originally published as a "Concerto sans Orchestre."

2. It would depend upon the talent of the individual and upon the amount of daily practice. This composition should be about grade two, but a person with talents could easily learn to play it in the first year.

3. In the July number of *The Etude* (1940) you will find a Master Lesson on this piece. Follow the expression marks as there given.

What Is Meant by "Open Hand"?

Q. In the fourth measure, page seven, of *Waltz in G-sharp minor*, by Albert B. Maletie, what does the hand by the expression "open hand"?—Mrs. G. H. B.

A. This is the first time I have heard of this expression. Probably Mr. Maletie means that the fingers should be spread while playing this *glissando*. When playing a *glissando* on black keys all fingers are used instead of just one as when playing a white-key *glissando*. Some others prefer closed fingers; also, some edged, play this type of *glissando* with the palm side of the hand.

Chords in Popular Music

Q. I had thought that in the key of F, for example, a diminished seventh chord would be B-flat, D-flat, E-flat. I find that in popular music it is F, A-flat, B-flat, D-flat. After studying many years I cannot get out chords in a popular routine method.—R.

A. You have described your problem so briefly that it is hard for me to get at the D-flat is a diminished seventh chord, but F, A-flat, B-flat, D is a dominant seventh chord based on B-flat with the fifth in the bass. A diminished seventh chord would be spelled in seventh chord on F ways: F, A-flat, C-flat, E-double flat; F, A-flat, B-natural, D; or F, G-sharp, B, D. You have probably made a mistake in reading the symbols "bd" to indicate chords in popular music, or else there may be an error in the printing of the symbol in the passage that is giving you trouble. If you will send me a sample of music in which this problem occurs, perhaps I can give you more definite help.

I presume that you are studying by yourself some method for playing popular music. If you have spent considerable time at this and still cannot understand the method, I would advise you to get a few lessons from a teacher of popular music in order to get a correct start in reading and playing jazz.

because of the interval of the augmented sixth (A-flat—F-sharp).

3. Yes. The B-flat is correctly called an appoggiatura.

4. No. The third beat is 1st, even though the root is omitted, and the fourth beat is V with the third omitted. The harmonic analysis for this measure is I, IV, 1st, V, with a different chord on each beat.

5. This ornament appears differently in various editions, and since you have not told me the edition you are using I cannot answer your question positively, though it may very well be a turn written out. In any case it would be a turn on D, not E-flat. This ornament sometimes appears as an inverted mordent, a double inverted mordent, a turn, or a trill.

Grading Piano Pieces

Q. In what grade is each of these pieces?

1. "Prelude in C minor" by Bach.
2. "Concerto in C major" by Beethoven.
3. "Pavane, Op. 3" by Schumann.
4. "Waltz in F-sharp minor" by Scriabin.
5. *Hungarian Rhapsody, No. 2* by Liszt.
6. "Sonata in E major" by Haydn.
7. "Three-part Invention" by Bach.
8. *Etude in D-flat* by Liszt.
9. *Reveries* on the Water by Debussy.
10. *Andante in B-flat* by Brahms.
11. *Fire Dance* by De Falla.
12. *Mazurkas* by Liszt.

—Miss M. T.

A. These grades can be given only approximately and there would probably be considerable difference of opinion. 1. Grade 6; 2. Grade 7; 3. Grade 6; 4. Grade 5-6; 5. Grade 7; 6. Grade 5; 7. Grade 5; 8. Grade 6-7; 9. Grade 7; 10. Grade 7; 11. Grade 6-7; 12. Grade 8.

My Country's Music—'Tis of Thee!

I NURED THROUGH MANY YEARS to the fact that work is wholesome and socially profitable, I am not without prejudice toward the shorter work day designed to provide more time for doing nothing in particular. I have lofty appreciation for the spirit of effort that made possible the experiment here. They inspire me to talk about a definite objective for the union not to our own glory alone.

Our country as a whole will never be musical, until every music teacher makes it a part of her business to work with her community in the same intense and responsible spirit that inspires her work with the individual pupil. One must adopt one's environment and "be a mother" to it. Being convinced that the difficulty lies in finding time to do it, let us recount some instances of how musically busy men of distinction have found time to do astonishing things.

Specifically, I assume that America will ultimately become the leading musical nation, neither by the influence alone of great composers, or of great conductors, nor by the more favorable terms for radio purchases. But by a combination of all of these plus the quiet, persistent, and intelligent work of the private musical teachers whose small territory is relatively small and which, therefore, may be intensively cultivated. A teacher who goes forth to do missionary work, not in China nor in India, but in the adjacent streets, is bound to become a notable contributor to musical America.

Two things, primarily, will constitute her stock in trade: first, the necessary time involved in the effort. Second, the definite things to be done quietly and persistently, year after year.

Music an Avocation to Cul

One Monday morning I was in what was then St. Petersburg, riding in a drosky to a house in the Fontanka, where lived the Russian composer César Cui (kwé). I rang the bell. Light footsteps in two-four time approached the door. I announced myself. The door closed, not over-gently. In a moment other footsteps approached, not so lightly, and in three-four tempo, which rather puzzled me. The door opened a second time, and there stood His Excellency in uniform, with sword scabbard hanging loosely from his belt and tapping the floor as he stepped. Hence the third beat.

We held a long conference; most of the day, in fact. After a time he said: "Come with me. I will show you something."

As a matter of fact, he showed me several things. The first was a recently completed oil painting of the Countess, his wife. From the salon we passed into a small workroom. Against one wall stood a desk; while the other three sides of the room were lined with bookcases. The composer waved his hand from left to right to include everything before us and remarked: "*Mes ouvrages*" (my works).

I was guilty of appearing surprised. Then he explained: "Here are bound sketches of all kinds: manuscripts, first essays at all sorts of works. Before us are my published works in Russian. At the right many of my productions in foreign

By Thomas Japper

translations, particularly French, English and German. Among all these books then are, naturally, texts, sources, references—volumes that one gathers in the process of what he may be producing."

"Well," I said, somewhat dumbfounded, "it would seem to me that you could have found an almost continuous occupation merely in copying these works, much less creating them."

"My friend," he replied, "you make the mistake of many others. All my composition I have done *after six o'clock*. My time is occupied in His Majesty's service." (Cui was Minister of Military Fortification.) "I travel. I work hard. Music is my avocation. One can do far more than seems possible, if one will organize even a little time every day—for a little time every day is a great deal of time in a year. And I have done my work, as I told you, already a great many years."

Reader, this is Exhibit A in the matter of making leisure time pay a dividend. And, to be frank about the matter, let me acknowledge that in *this article* I am hoping to drive home the idea that you, too, have so much leisure time that you can afford to dedicate it first to our national musical well-being; second, to still more professional training or, in the third place, to both—for either will serve as handmaid to the other.

We now move to another locale, much farther south on the former European map—Oberammergau.

In conversation with Anton Lang, following a performance of the "Passion Play", I ventured to express my astonishment that the townspeople could prepare themselves every tenth year for so superb a performance. I suggested that, while the effectiveness of the play in its ensemble was great, the wonder was not that fact alone but in the individual's contribution to the ensemble.

[illegible]

Here again is a case of enrichment for the use of what otherwise might be leisure; a time dedicated to a long-reaching purpose. Everyone can determine upon attaining a goal more or less distant; and then try to move a little nearer to it each day.

Czerny Made Time for Many Activities

The next witness is one by no means unknown to you, Carl Czerny (chär-ně), citizen of Vienna, intensively busy in his lifetime and influence upon countless thousands of thumbs for well over a century.

In making an appraisal of his activities, it would seem that no one could possibly charge him with having leisure hours. Or of squandering any portion of the twenty-four hours that he drew, per day, from the bank of time. I stated that I had no doubt that any one of us (including private music teachers) could generate, if he would, find a time margin for planting the seed of community music in the country round about us. This would boost our standing permanently to first place. I am introducing Cerny not as a community music prophet. I introduce him to show how he can generate, if he will, find the time to do something else than the thing he is supposed exclusively to do. Cerny was particularly a man of this type.

Let us review rapidly. He began his career under his father's tutelage and later became a pupil of Beethoven. Even when in his teens he was eagerly sought out as a teacher and he had, of course, some promising pupils. Franz Liszt was one of them. Döhler was another. Leschetzky another. And an outstanding one was a young girl of eight, Ninette von Belleville. Do you realize, reader, that this busy teacher's works ran to a thousand and that many a single opus consists of a group of many numbers? European publishers clamored at his door for manuscripts. He sat up nights, trying to meet the demand. And remember—he taught all day.

Well, what about his leisure time? What did he do with it? A brief reply to this question should be most satisfactory. Apart from his teaching and composition, he succeeded in the following pursuits:

1. He learned to speak fluently seven languages. (Try one to appreciate this.)
2. He made an analytical study of the science of politics.
3. He wrote a book for young ladies on the art of pianoforte playing; an autobiography and a history of music.
4. He amassed a fortune and disposed of it in a manner that has been described as "princely."
5. He still found time to care for his cherished cats, much as Dvořák watched over his penguins.

The next exhibit concerns this magazine and its editor. Because of his wide experience with leading men of affairs, he has done an especially good turn for American music in many significant ways, one of which is pertinent here. I refer to articles concerning the musical activities of business men. These men—among whom Mr. Charles M. Schwab was a type—are amateurs in the true sense of that word. And the fact that such men can find, during the one hundred and sixty-eight hours of one week, a little time for music—and not alone for their individual pleasure but as a contribution to family and to friends—shows that leisure (Continued on Page 207)

The "Father of Music"

THE WORD *BACH*, in German, denotes a creek. Beethoven's historic utterance, "His name should be Ocean," epitomizes Bach's essential importance as the very fountainhead of modern music. He has also been called the "Father of Music," because he created works of such prodigious originality, such variety of form and style that they inspired all succeeding great masters. It is no exaggeration to state that Bach's works anticipated the logical evolution of composition as exemplified by Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Debussy, Liszt, Wagner, Strauss and Stravinsky—all of them, so to speak, lineal descendants of the immortal Cantor of St. Thomas Church of Leipzig.

The Perfect Musician

The Bach family is unique in that its importance to the history of music covers nearly two hundred years. The family was so numerous and so highly gifted musically that many musicians arbitrarily adopted the name Bach, to indicate that they were musicians. Johann Sebastian was the father of twenty children, some of whom achieved great distinction. So, for example, we encounter such names as: Karl Philipp Emanuel, Wilhelm Friedemann, Johann Christian and Johann Gottfried Bernhard. The Bach clans held family reunions, coming from various parts of Germany, at which the programs were exclusively devoted to and presented by authentic Bachs.

Johann Sebastian Bach's versatility was truly amazing. He was preeminently an organist. In addition, he was a master of the harpsichord and the clavichord. As a master of these Forkel says: "Bach was the envy of the virtuosos of his day."

Bach's Fantasia in C minor

A MASTER LESSON

By Sidney Silber

His greatest importance, of course, to posterity lies in his works written in many different styles and forms, vocal and instrumental, secular and sacred. He was one of those masters who cannot be surpassed, because, as Riemann puts it: "—in them the musical feeling and art of an entire epoch are, so to speak, embodied." He marks the culmination of the polyphonic, contrapuntal style, and at the same time he is one of the most imposing figures of the newer homophonic style.

The bulk and content of his works are incredible. Eighty-seven years after his death the publishing concern of Peters began a complete edition which was followed, in 1851, with a fuller, critical edition by the Bach Gesellschaft. By 1899, this monumental work embraced no less than forty-six volumes! But even this is not all, since many works are now known to have been lost.

Works Now Played on the Piano

Three stringed and keyed instruments—fore-runners of our present-day piano—were at Bach's disposal. They were the clavicembalo, or briefly cembalo, but more frequently known as the harpsichord, the clavichord and the Hammer-clavier or Fortepiano. The latter was decidedly immature, even in Bach's later years. We recall that our modern piano was born in about 1709, that Bach died in 1750 and that many improvements in mechanism and extension in range had to be effected before it became the eloquent medium of musical expression that it is now. At Beethoven's birth, in 1770, the keyboard had a range of barely five octaves, to say nothing of improvements in tone quality and quantity. So that, while Bach's compositions for harpsichord, clavichord and Hammer-clavier sounded quite differently on those instruments, our present-day piano is nevertheless better adapted for fuller and more impressive projection.

A detailed, complete catalog of Bach's works for the above instruments would lead us too far afield, even though they represent but a small portion of his entire creative output in

other media. It includes numerous Preludes and Fugues, Suites, Partitas, Toccatas, Fantasias, Inventions, Capriccios, to say nothing of the "Italian Concerto," the "Musical Offering," "The Art of the Fugue," "The Well-tempered Clavichord," consisting of forty-eight Preludes and Fugues in all keys, and fourteen Concerti for one to four claviers with strings.

"Fantasia in C minor"

The composition under consideration was composed in the early period of Bach's career—from 1709 to 1708. It is within the powers of any well-trained student who has mastered the "Little Preludes and Fugues" and the "Two-part Inventions." A superficial glance reveals that equal importance is assigned to each hand. What, then, is more obvious than that each hand be studied and practiced separately before combining the two?

This preparation should go beyond a mere metrically precise, literal procedure. Such use of Bach's polyphony, "for technical purposes only," imperatively calls for musical and pianistic excellence. All the refinement of toning and pianistic shading and purposeful pedaling must be in evidence in this as well as in the music of any other great master.

The indication by von Bülow—*Maestoso* (*moderato* but *pathetic*)—contains the clue to the dominant mood. However, it would be erroneous to play the composition through in an energetic, tempestuous and strenuous manner. Even so comparatively short a piece must pre-empt opportunity for relaxation, serenity and charming lyricism in Measures 9 to 13 inclusive and Measures 25 to 31 inclusive.

Embellishments

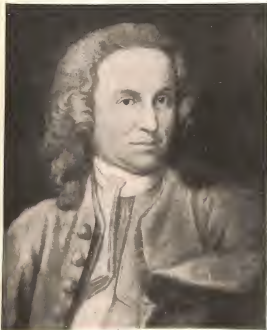
The music of this period presents a number of embellishments which are either no longer in vogue, or which are but sparingly in evidence. Among these are the mordents, the inverted mordents and the classical trills. The footnotes clearly indicate the precise execution of all of the embellishments.

Suggested Textual Changes

In order to emphasize greater breadth and grandeur than the original text, it is suggested that the following changes be made in the repetition of part two. Measures 33, 34 and 35



and the final Measure 40.



A Rare Contemporary oil Portrait of J. S. Bach. This is now in the State Museum of Erfurt.

CLASSIC AND CONTEMPORARY SELECTIONS

FANTASIE IN C MINOR

JOHANN SEBASTIAN BACH

Edited by Sidney Silber

See another page in this issue for a Master Lesson by Dr. Sidney Silber on this piece.

Grade 6. **Maestoso patetico** M.M. ♩ = 110

The musical score for Fantasia in C Minor by Johann Sebastian Bach is presented in a single system with two staves. The key signature is C minor (three flats) and the time signature is 3/4. The tempo/mood is marked "Maestoso patetico" with a metronome marking of ♩ = 110. The score is divided into sections labeled a) through d).

- Section a):** Measures 1-4. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *f* and *dim.*.
- Section b):** Measures 5-8. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *f* and *dim.*.
- Section c):** Measures 9-12. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *f*, *dim.*, *p*, *mf*, *dim.*, and *p*.
- Section d):** Measures 13-16. Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *f*, *poco allargando*, *f*, and *poco rit.*.

The score includes various musical notations such as slurs, ties, and fingerings. The final measure (16) is marked with a double bar line and a repeat sign.

a) b) or c) d) Trill in triplets as at (b)

Handwritten musical score, measures 11 and 12. The music is in G major (one sharp) and 3/4 time. Measure 11 is marked *dolce espress.* and measure 12 is marked *poco a*. Both measures feature a treble and bass staff with complex fingering indicated by numbers 1-5.

Handwritten musical score, measures 13 and 14. Measure 13 is marked *poco diminuendo* and *p*. Measure 14 is marked *rit.*, *mf*, and *a tempo*. Both measures feature a treble and bass staff with complex fingering indicated by numbers 1-5.

Handwritten musical score, measures 15 and 16. Measure 15 is marked *crescendo* and *f*. Measure 16 is marked *sempre f*. Both measures feature a treble and bass staff with complex fingering indicated by numbers 1-5.

Handwritten musical score, measures 17 and 18. Measure 17 is marked *f*. Measure 18 is marked *f*. Both measures feature a treble and bass staff with complex fingering indicated by numbers 1-5.

Handwritten musical score, measures 19 and 20. Measure 19 is marked *mf* and *f*. Measure 20 is marked *f* and *mf*. Both measures feature a treble and bass staff with complex fingering indicated by numbers 1-5.

21 *f p* *senza pedale* *f p* 22 *f p*

23 *f* *f p* 24 *f* *poco rit.*

a tempo *pp* 25 26

27 *dolce espress.* *simile* *express. ritardando* 28 *pp* *(una corda)* *a tempo*

(sotto la mano destra) 29 30 *poco cresc.* *riten.*

e) *(sopra la sinistra)* *(sotto)*

a tempo *dolcissimo* 31 *tre corde* 32

(sopra) *(sopra)*

33 *crescendo molto* *ff* 34 *grandioso*

f 35 *f* 36

f *riten.* *mf* *a tempo* *p* 37 *p* 38

un poco allargando 39 *cresc.* 40 *ff*

e) The following melodic sequence well to the fore.

f)

SPRING MORNING

STANFORD KING

Grade 3.

Allegretto moderato M. M. $\text{♩} = 126$

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegretto moderato' with a metronome marking of 126. The dynamics range from mezzo-forte (mf) to piano (p). The score includes various musical notations such as chords, arpeggios, and fingerings. The piece concludes with a 'D.C.' (Da Capo) marking.

A WISTFUL MEDITATION

ROMANZA

Moderato espressivo molto M. M. ♩ = 60

GEORGE FREDERICK McKAY

mf *L.H.*

Ped. simile

f

1st time *Last time only*

p *cresc.* *dim.*

mp *cresc. molto* *un poco agitato*

f *allargando ed appassionato*

ff *R.H.* *pp* *rall. molto* *D.C.*

THE LITTLE RED LARK

ALFRED PERCEVAL GRAVES

Irish Air: "The little red lark of the mountain"
Arr. by WILLIAM ARMS FISHER

Allegretto

mf

1. O swan of slen - der - ness,
2. The dawn is dark to me,

ris.
a tempo

cresc.

Dove of ten - der - ness, Jew - el of joys - a - rise! — The lit - tle red lark, Like a soar - ing spark Of
Hark, oh, hark to me, Pulse of my heart, I pray! — And out of thy hid - ing With blush - es glid - ing,

cresc.

song, to his sun - burst flies. — But till thou'rt ris - on, Earth is a pris - on Full of my lone - some
Dax - zle me with thy day. — Ah, then once more to thee Fly - ing I'll pour to thee Pas - sion so sweet and

cresc.

1 D. S. 2

sighs; Then a - wake and dis - cov - er To thy fond lov - er The morn of thy match - less eyes. —
gay, — The lark shall lis - ten, And dew - drops gis - ten Laugh - ing on ev - 'ry spray. —

cresc.

SONGS OF JOY

Francis Borne

An Easter song depicting the story of the Resurrection in three correlated episodes.

WILLIAM HODSON

Andante lamentoso

VOICE

GARDEN SCENE

ORGAN

p *mp*

It was morn-ing in the gar-den when Ma-ry came in sor-row to the

place where the Lord was laid; But the glo-ry of the morn-ing now pro-claim'd the bless-ed prom-ise which the proph-ets of the Lord had made.

poco rit *a tempo* *a tempo*

poco a poco cresc. *poco rit* *cresc.*

GLORY IN HEAVEN

Moderato tranquillo

Ped.

Hark! the song of an-gel voice-es Ris-ing now in sweet ac-cord,

dim. *mp*

Gold-en harps in heav-en ly rap-ture Now ex-ol the ris-en Lord.

p *mp* *sw. mp*

Hymns of praise and ad-or-a-tion Fill the por-tals of the sky, While from earth the glad ho-an-nas Rise to join the hos-ten high,

mf *poco cresc.* *poco cresc.* *f*

Più mosso

To join the hosts on high.

poco rit.

JOY ON EARTH
Allegro jubilante

On this Eas-ter morn - ing Heav'n and na - ture sing: Hail the one vic -

to - rious, Hail Him Lord and King! Choirs of men and an - gels Join the glad ru - frain, "Death is van-quisht,

mf

Poco animato

Christ is ris - en! Songs of joy we bring, Al - le - lu - ial Death is van-quisht, Christ is ris - en, Songs of joy,

mf

Poco allargando

songs of joy we bring, Al - le - lu - ial Death is van-quisht Christ is

poco rit.

ris - en, Songs of joy we bring.

poco rit. cresc. ff a tempo ff marc.

TOP O' THE MORNIN'

SECONDO

ETHEL GLENN HIER

Grade 3.

In a rollicking manner M.M. $\text{♩} = 144$

p *marc. e legg.* *f* *mp* *p* *p*

TOP O' THE MORNIN'

PRIMO

ETHEL GLENN HIER

Grade 3.

In a rollicking manner M.M. ♩ = 144

The musical score is written for a piano and a primo part. The tempo is marked as 'In a rollicking manner M.M. ♩ = 144'. The score is in 4/4 time and consists of six systems of staves. The piano part is written in the lower staff of each system, and the primo part is written in the upper staff. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, mp, pp). The piece concludes with a double bar line.

STANLEY T. REIFF

Giacoso

MANUALS

PEDAL

f

cresc.

decres.

ff

Largamente

Full Organ

off Sw. to Ch.)

add Sw. Reeds)

RIGAUDON

HENRY PURCELL
(1658-1695)

Allegro

VIOLIN

PIANO

The musical score is written for Violin and Piano. It consists of five systems of music. The Violin part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also trills marked with 'tr' and ornaments marked with a 'v' over a note. The score is a dance piece, specifically a Rigaudon.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

Grade 1

THE ROBINS SONG

SIDNEY FORREST

Moderato M. M. $\text{♩} = 158$

mf A Rob - in Red-Breast sang to me, one rain - y A - pril day, His song was ver - y bright and gay, al - tho' the sky was gray. He nev - er seemed to mind a bit when rain fell on his coat. Or on his breast, but raised his head and piped a cheer - ful note. Spring is here once more he sang, till the hills with ech - oes rang, All day long he sang to me from the ap - ple tree.

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MY POPGUN

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Grade 1 1/2

Allegretto M. M. $\text{♩} = 144$

ADA RICHTER

mf *cresc.* *ritard.* *Fine* *a tempo* *D.C.*

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190

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THE ETUDE

MERRY WARBLER

Grade 1.

CORA W. JENKINS

In waltz rhythm M. M. $\text{♩} = 60$

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MY SCOOTER

Grade 1.

ADA RICHTER

Lively M. M. $\text{♩} = 96$

I hop up-on my Scoot-er and up the street I go; I like to go a-whiz-zing, It's no fun rid-ing slow.

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See lesson by Dr. Guy Maier for this study on opposite page.

TECHNIC OF THE MONTH A HAND STACCATO STUDY

Grade 4. Allegro $\text{♩} = 144 - 160$

CZERNY, Op. 335, No. 14

p 1 *sempre stacc.* 2 3 4 5 6 7 8 9 10 11 *cresc.* 12

13 14 15 *f* 16 *dim.* 17 *p* 18 *cresc.* 19 20 *ff* 21 22 23 24

192

The Technic of the Mouth

Conducted by *Guy Maier*

Czerny, Opus 335, No. 14

Do you recognize this study? Look sharply; play a little of it slowly. Sounds familiar, doesn't it? Yes, it is last month's church etude disguised by Czerny himself into a hand staccato study.

How can we best describe the touch called staccato? Someone has aptly termed it a "whipping" process. I know no better definition; the perfect pianistic staccato is just like cracking a whip, or snapping a Turkish towel at someone (a mean trick!) in the shower room. How different this is from the "whack" and "smack" staccato so often used by poor pianists! Except for rare, special effects the keys must never be whacked from above by hard, stiff fingers, wrists or arms; and it is futile to develop that snatch or "grab" staccato, in which hands are yanked violently away from the keys. In true staccato the finger (1) prepares by touching the key top; then (2) flashes or whips at it with finger, hand or arm; then (3) comes to rest again on the key top after a slight rebound.

The rebound occurs thus: as the finger is whipped onto the key, all pressure is released the instant key bottom is reached, which permits the key spring to bounce back the unrestraining finger. This rebound applies to any kind of finger articulation, since the act of finger approach always requires a quick flash, followed by instantaneous release. (The release and rebound are of course invisible to the eyes, the better the staccato. Indeed, the best sounding, most efficient percussion is that which starts with the fingers already in contact with the key top. At first, however, in slow practice it is advisable to flash the finger in the air as it whips the keys, and also to exaggerate the "bounce" (rebound) afterward.

Staccato in actual playing is seldom "pure." Finger staccato uses slight forearm rotation to help it; hand staccato employs finger articulation to give it accuracy; forearm staccato needs full arm to help it accented impulses.

For example, in the present hand-staccato study, the hand whip predominates only in the first note of each triplet, and is followed by two finger-staccato

strokes. Yet the first note (hand staccato) also contains a slight finger stroke, and of course the last two notes (finger staccato) receive almost invisible help from the rotating forearm.

If the study is practiced by throwing the hand too violently toward the first note of each triplet (rotating toward the fifth finger), evenness and endurance will suffer. Therefore, I advise thinking of each triplet relatively toward the second note—at first with a deliberate pause, thus:



Then as a straight triplet with a pause (rest) afterward, thus:



Think of the triplet as a kind of loop with the hand thrown toward the second note, thus:



Practice also in groups of two triplets with rests afterward—slowly, forte, fast, mezzo, also in groups of four triplets with rests. Right hand thirds and fourths are introduced in Measure 8, and in Measure 17 they also begin in the left hand, thus giving the weaker side of the hand valuable training. Don't you dare struggle in a single tempo race anywhere!

That 4-5 fingering for the left hand thirds, Measures 17-22, is an excellent developer for left hand stretch. Can you play the arpeggios in Measures 23-24 without looking at the keyboard? Try it! Czerny himself calls this study, "Light staccato with free hand." Note that he does not say: "Light staccato with loose wrist," as the translator has carelessly misreading and inaccurate, and should never be used. The hand articulates freely at the wrist only as a result of the freely rotating forearm which gives it all the "pop" it wants.



SETTING FOR THE BALDWIN BY W & J SLOANE, FIFTH AVE., NEW YORK

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"I always loved music, whose art, is that of a good temperament, fitted for all things. We must teach music in schools. A schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers, unless they have been well exercised in music."

—Martin Luther

What About the Consonants?

By Herbert Wendell Austin

VOWELS ARE SO IMPORTANT in voice culture that we are inclined to harp upon them to the neglect of the consonants, which, though by no means so necessary to actual cultivation of the voice, become very important when the student attempts artistic song. For, no matter how beautiful the voice is technically, effective singing is still impossible if it mingles the voice, takes its consonants awkwardly, or with conscious effort, and, in general, evidences faulty diction. Words are composed of both consonants and vowels. Artistic use of both is necessary to good enunciation.

Let us study the English alphabet. Say it aloud. Eliminate the vowels, a, e, i, o, and u, and speak the remaining letters on as good tone as possible. Speak them again, noticing that some letters are more difficult than others. Again speak them slowly and think about the use of the tongue and lips in the utterance of each letter. It will be found that four letters, G, J, K, and Q, are formed toward the back part of the mouth; D, T, H, L, R, S, T, X, and Z, are formed by using the tip of the tongue in the forward part of the mouth; and seven, B, F, M, P, V, W, and Y, cannot be formed without the use of the lips. Remember these points of articulation in the utterance of words.

Sing G, J, K, Q, one at a time, to a diatonic major scale within easy compass. Now, sing some arpeggios, using the letters and trying to make them musical. Proceed to word exercises of which we give an example in the Key of F major. Transpose the exercise to suit your voice. Do not leave the practice of words formed by these letters until your enunciation is good and seemingly effortless.



Go to page 2, KING, HENRY, J. L. L.

Now sing G, D, H, L, N, R, S, T, X, and Z, one at a time, to scales and arpeggios until you get the feel of them in articulation. Then sing tunes and exercises to the one suggested above, using syllables and words beginning with these letters. No matter whether they make sense or not. Concentrate on the characteristics of these letters in articulation and do not worry about senseless wording or amusing syllables.

Finally take the lip consonants, B, F, M, P, V, W, and Y, through similar exercises. You are practicing for dexterity of the lips. Do not be afraid to use the tongue. Do not be afraid to use the letters; then invent words beginning with the different letters, and do not leave this practice until your lips work with freedom and ease.

By saying "do not leave these exercises" until you become proficient, we do not mean to imply that you will master an exercise in one practice session, nor to omit vowel practice for the time. Five or ten minutes to a given exercise will be enough. Having practiced much for rim consonants, try a song and note the improvement of your diction.

The Groundwork of Vocal Art

(Continued from Page 163)

who proceeds by verbal explanations alone.

The voice is a delicate instrument, and should never be forced. All instruction, all learning, all practicing should be done with that in mind. Advancement must be reckoned in terms of the pupil's needs. No set method should be given since as two pupils experience the same difficulties. For example, a wise teacher does not prescribe the vowel on which exercises are to be sung. Instead, he allows the student to begin work on those vowels which are easiest to him progressing to the others when he feels more secure. If a pupil finds it easy and natural to sing AH, and difficult to sing EE, let him take his time on AH. Do not force him to master EE until he is surer of his vocal emission. There is no merit in forcing difficulties. All vowel and consonant sounds must ultimately be explored, of course, and the discipline of study must be maintained, but without pressure.

Care in the High Range

This applies even more to the matter of range. Upper tones must never be forced or pushed; neither must they be unduly stressed. Touch the high notes lightly, at the beginning of study, and then come away from them. High range singing may be increased month by month, but always carefully. Greatest care, too, must be given to the development of the middle register. Whether the voice be a coloratura soprano or a basso profundo, the extremities of its range should be approached through a cultivation of the middle register. Indeed, the middle voice may be considered as the gateway to the other ranges.

The young singer, who wishes to know whether he "ought to specialise" in concert or operatic work, can find no better basis than his own aptitude. It is always the natural gift which must decide the future sphere of activity. Some people have a more dramatic bent; others, a greater fund of sensitivity; and there is ample scope for both.

On the whole, I am inclined to believe that an artistically worthy interpretation of the works of Bach and the art-song (or *Lied*) requires the richer fund of sensitivity, musicianship, and style. This is not due entirely to the fact that music of this sort lacks the highly visible and dramatic support of operatic scenery, costumes, full orchestration, and so on. It is simply that the style of musicianship demanded by Bach, Mozart (in his operas as well as in his songs), and Schubert requires, somehow, a purer, more sensitive penetration of the subtleties of the interpreter. And, in the last analysis, it is the inborn musical awareness, the singer that affords him a key to the thoughts and intentions of the composer.

Reflect, a moment, on what it means to enter into the full musical meaning of Bach or Schubert. If we read a book written in that long-distant age, the accepted meaning of the words is clear to us; and if it is not, a dictionary helps make it so. There is no dictionary of tonal meaning. Now, then, are we sure of penetrating to the heart of what those composers actually had in mind? Tradition helps us, of course. In Europe, it was sometimes possible to find a teacher who had studied with a teacher who had gotten his tradition from a pupil of Mozart. But that is always something of a rarity. Apart from accepted tradition—which is a vitally important part of vocal study—the singer has little tangible to depend upon, outside his own native fund of musical sensitivity. It is this gift which compels him, instinctively, to recoil from any shirring and scooping of tones in singing the works of Bach; which sends him to that master with an attitude of chivalry, almost religious respect; which enables him to sense the correct approach of style to each of the other great masters.

Although this intuitive insight into musical significance is a special and rare gift, anyone can serve the intention of the composer by the methods of study to which he accustoms himself. It is this gift which compels him to sing only and exactly what is printed on the page before him—yet any teacher can testify to the apparent difficulty of this. Oddly enough, most students need to have their artistic expression directed to masters like the exact time value of notes, the rests, the *f*, *mezzo*, and so forth. Yet it is all clearly printed there, as evident to them as to their teachers. The singer who schools himself to read music exactly as it is printed has already made a notable step along the higher road of progress.

There is also the matter of a fundamental respect for art. If a passage is difficult for you, do not say: "I can't possibly sing this so slowly. No one can breathe that way; I must take it more quickly!" Such taking of liberties with music indicates a

lack of respect and a fundamental lack of musical sensitivity. Music must be sung quite as it is written. Otherwise, the composer would not have written it in that particular way. And the composer needs no collaboration. If a passage seems too difficult, either leave it alone until your individual technical equipment is ready for it, or discipline yourself into mastering its problems. The interpreter must add himself to the wishes of the composer.

As to actual practice methods, the singer must never relax his work on the fundamental vocal and technical exercises. On the other hand, he should never overdo them. The vocal student should spend about half an hour a day on scales, vocalises, and other technical studies. (Except in the case of the coloratura soprano, whose voice requires extra drill in runs, skips, and such matters. The singer is gained through normal work at scales, trills, staccato, runs, and so on. Flexible as they must be, their flexibility is different from coloratura fluency.) After such a period of technical work, the beginner should practice on a while, before resuming practice on scales or arias. No voice should be used more than an hour to an hour and a half at a time.

But the time one spends at practice is never so important as the wise approach in which one works. And the wise approach to study maintains an awareness of the difference between the cultivation of tools and the basic skill of art. The breath you draw, the scales you sing, the trills you practice are important, certainly—but only as a means to an end. The end itself consists of one thing only: a devoted and respectful construction of the music.

Art, Life in Indian Music

(Continued from Page 162)

I am Sequoyah, Cherokee man of wisdom.

I am man of wisdom.

Many spirits make me keeper of the words.

The words, O forest children, I take into my keeping.

I colour them with beauty, I polish them with action.

These words.

These ancient words of wisdom I weave into my wampum.

I cull, and weave, and fashion. They are sombered with our sorrows,

In its wood and pattern. There goes a sliver runner.

It is the sliver of the wampum. It is the thread of truth and beauty.

That holds, in one, The deeds and actions;

In spite of blood and battle, This thread of truth and beauty

Will bind us to the God child, The God child and the earth child

Will walk in love and wisdom.



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Strength of Fingers, Strength of Thought

(Continued from Page 155)

needs collaboration by way of altering tempo and marks of expression! Taking liberties with a text is both the easiest and the gravest error a student can make.

Sometimes such errors are made in all innocence. In my student days, I learned Beethoven's "Sonatas" from an inaccurate edition (and editions become inaccurate when learned masters take those same interpretive liberties against which students are warned). In the "Waldstein Sonata", a slowing-up of tempo was indicated for the second theme of the first movement. Following upon the very rapid tempo of the opening theme, this indicated *ralentando* produced a considerable "effect." So it was marked, and so I learned it. When I saw other editions without this *ralentando*, I was surprised and disappointed. And, later, when I examined the original text and saw that Beethoven himself had said nothing of a *ralentando* at this point, I was deeply grieved. Still, I tried it. Beethoven's way—and found that he was right. It is infinitely better not to slow up the tempo in any way. The second theme is asserted with calmer expression and a more singing tone; but the form is completely spoiled when the tempo itself is in any way varied. To-day, when I hear the *ralentando*, I am even more displeased than I was when I first heard it omitted. Even if you do not "agree" with the composer, follow him all ways. You will discover that he knew what he wanted to say. And you will find he is always right.

There has been considerable discussion of the fact that the followers of St. James Jeans hold that there is no such thing as a personal tone, there is only a piano key to be struck, and all persons striking it in the same way produce the same tone. In this view, "tone" is simply force of pressure. I do not agree with this. I believe that a personal tone exists, and that it is such an eminently personal thing that it is hard to discuss it in a helpful way. The only hint I can offer for the perfection of a fine, singing tone is not to exert too much pressure. The structure of the piano is such that a tone is released as soon as the hammer of its key touches the strings. Hence, too much pressure is not needed, and tends to harden tone rather than to make it more lyric. There are cases, of course, notably in Brahms, where much pressure is required; but in these instances the pressure is governed by interpretive needs rather than by the demands of tone production as such.

The student can make his work more accurate and hence more fruitful if he cultivates a little trick of imagination. If he is studying such

a work as a Beethoven sonata, let him try to imagine how a string quartet would play it, and play as though he were one of a group. The performers in a quartet must subordinate themselves to group discipline. Up to a certain point, the routine of team work requires accurate and honest playing (or, in other words, it rules out inaccurate and dishonest playing). If one of the four slowed up at the same moment that another played faster, if the third slipped in a forte while the fourth played piano (all regardless of the printed indications), you may imagine what the musical form of the group would be. The pianist, for the most part, lacks this discipline of group playing. He can perform his entire literature alone, and but seldom finds a chance for ensemble work. Yet he needs the discipline of group playing; his work would be vastly improved by it. If he can find the opportunity for it, so much the better for him. If he cannot, however, he can exercise his ingenuity by playing each exercise and each composition as though three other players were depending upon him for cooperation in strict exactness.

The greatest danger to the piano student is that of playing merely with his fingers. Better, if his fingers require so much discipline and practice, he is apt to forget that, in the last analysis, they are of but secondary importance. The musical thought they are entrusted with recreating always comes first. For this reason, the student's powers of thought, of concentration, of control do quite as much strengthening as his hands. He will never play as well with his hands, certainly—yet his fingered trill will be but a poor thing unless his mind is bringing it shape and style and meaning.

How Do They Do It?

(Continued from Page 149)

who evades the difficulty of accounting for the G sharp in the second bar of *Frisian* by calling it an appoggiatura, analyses the last chord in the second bar of *Die Meisterlanger* (in which the G sharp passing-note) as the sixth interval of a chord or the thirteenth on the tonic!

Nevertheless, no student who reads this editorial should imagine that he can safely eschew studying theory. But if he wants to do anything worth while in original composition, he must study music himself and then make interminable experiments. The most that theory does is to turn light into a very dark room and prevent the student wasting time, stumbling around at the start. Harmony work and counterpoint work are always profitable if properly applied to practical music.

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The Violoncello By Dorothy De Bar

The violoncello is really a "little violone": violone being the old Italian word for double bass, the English term of which is bass viol. In recent years this bass viol has fallen in the opinion of some, probably because of the slip stick way of playing it used by many modern director or chestrans. One bass viol, of which we have heard, was kept for years in a barn, by a farmer. Later it was found very badly damaged; but, after being repaired, it is now used in an orchestra.

"Viol" is the term used in the fifteenth century for the predecessors of the violin, the viola, the violoncello and other similar instruments. There were violino piccolo, viola d'amore, viola da gamba, violoncello piccolo, and so on. The viola da gamba, which for a long time kept the violoncello out of the orchestra, had six strings, whereas the violoncello has four.

The violoncello is among the most expressive of the stringed instruments. Richness and sweetness of tone make it very desirable as a melodic instrument, either in solo or with other strings. It offers an excellent example in tone for the vocal student. Teachers now give tone studies to children. All students, es-

pecially voice students, should know something about tone color. The violoncello is difficult to play, unless one has strong hands with long fingers and flexible wrists.

An easy and charming concerto for the instrument was written by Mendelssohn, who is noted for his graceful style.

Movie Music of High Merit

(Continued from Page 187)

of a number of recent film plays that based themselves with the peculiar glamour surrounding the life and works of the late Florenz Ziegfeld of "Follies" fame. At Republic studios, Bob Crosby (brother to Bing) and Judy Canova are collaborating in "Sis Hopkins."

Well Chosen

"Rastus, I understand that you have become the father of twins. Have you named them yet?"

"Yes, Ah call the first one Adagio Allegro, and Ah'm go'n' call the second one Encore."

"Musical names, all right. But why do you call the second one Encore?"

"Well, you see, he wasn't on the program at all."

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The Violin and Its Masters

(Continued from Page 169)

hand. His compositions show originality, although for the most part they are now old fashioned. His "Twenty-four Caprices," *Perpetua Motion* and the rondo *La Clochette* are still favorites. Schumann and Liszt transcribed the "Caprices" for piano. Brahms composed twenty-eight variations on a theme of Paganini. The list of his works embraces two concertos, sets of variations, including the "Caraval of Venice," capriccio sonatas for violin and guitar, and three quartets for violin, viola, guitar, and violoncello.

In the German Field

Germany followed in the path of the Italian masters of the violin. The most prominent German violin masters of the time of Corelli were Furchheim, Baltzar, Walther, (Walter), and Biber (bê-ber). Franz Heinrich Biber (died 1704) was a composer and violinist of high merit. He had great warmth of feeling and considerable technique, as his works show. His sonatas compare favorably with Corelli's. Many of the pupils of Corelli and Tartini entered into the service of German princes and exercised an influence on native talent. A number of great violin masters arose in the 18th century, the most noted of whom are Pissendi, Graun, Benda, Stamitz, Cannabich, and Holzbauer. The three last named masters were connected with the celebrated orchestra at Mannheim, which was perhaps the foremost in Europe about the middle of the century.

Although violin playing was practiced in France at a very early date, it was very elemental until the advent of Giovanni Battista Vieuxtemps (born about 1633) who was the first French violinist of note; he was the pupil of Corelli. He was greatly excelled, however, by Jean Marie Leclair (1697-1764), also a pupil of Corelli. Leclair's compositions rival those of the best Italian masters of his time. They are characterized by vivacity, grace and charm, and often express seriousness and deep feeling. Other French violinists of the 18th century were Pagan, Lohaussey, Berthoume, Gavini, and Boucher.

Giovanni Battista Viotti (1753-1824) marks a new era in French violin playing. He was an Italian by birth, and a pupil of Paganini. He made his first appearance in Paris in 1782, and was acknowledged as the greatest living violinist. He lived in Paris for a number of years, and his playing and teaching exercised a potent influence on French and German violinists. His most celebrated pupils were Bortolotti and Rodolphi. He is looked upon as the founder of the Franco-Belgian school, which produced some of the greatest modern violinists—De Beriot (dû-ber-yô), Vieuxtemps, Wieniawski, Sarasate

(sâ-râ-sâ-tê), and others. Viotti (vê-tê-tê) ranks among the foremost violinists. He was one of the first to extend the classical sonata form to the violin concerto. He composed many concertos, string quartets, string trios, violin duets, and violin sonatas. The study of some of his concertos still forms a part of the regular training for students of the violin. His "Concerto in A Minor" is sometimes played in the concert room, but his works are for the most part antiquated.

In summing up the 19th century we find that the most eminent German violin masters were Spohr, Ferdinand David, Goeth, Ernst, Hellmesberger (hêl-mê-bêrk-hêr), Joachim (yô-â-khêm), Ferdinand Laub (lôw), Lipinski, and Molique (mol-êk)—all respected and appreciated by music lovers of the present day.

The Etude Music Lover's Bookshelf

(Continued from Page 158)

which the famous singer presents. For instance, the songs of Schubert, Schumann, Franz, Brahms and Wolf are really duets in which both the singer and the pianist play an equal part. The fame of the singer or virtuoso, however, often obscures that of the accompanist who meekly trails the singer on and off the stage and sometimes at the end receives a patronizing little round of applause.

Elizabeth Harbison David, wife of the well known vocal teacher, Ross David, has written a very lively and interesting book about her experiences in accompanying famous singers, notably Mme. Schumann-Heink, with whom she was associated for many years. The fact that Mrs. David has known "everybody" during the course of her activities adds great charm to her relation of many incidents. During the first World War, she went abroad with Margaret Wilson, President Wilson's daughter, and Mr. David as one of a singing group to provide entertainment for the American soldiers over seas.

Musicians will read this personal picture of musical activities in the concert and the opera field during the past twenty-five years with great interest.

"I Played Their Accompaniments"
Author: Elizabeth Harbison David
Pages: 245
Price: \$2.50
Publisher: D. Appleton-Century Company

FINDING LEISURE

Sydney Greenbie, formerly editor of the Leisure Magazine and formerly President of the Floating University has spent much of his life striving to tell others how to get more from their lives. He writes in a very en-gaging and delightful manner. There is a chapter in this book which is

an especially beautiful tribute to music as it affects modern living. It is called "Prelude to Peace" and presents the tone art in a way which is peculiarly eloquent. This is a valuable and thoughtful book for those who have the good sense to take time to live and, therefore, the writer feels that it is a valuable addition to any home library. Read it slowly and you may find that your future days will be better able to resist this epoch of human madness. Mr. Greenbie's useful book is not designed for companion reading; it is more of a companion with whom one may commune with comfort and pleasure. Every book lover may read this book with profit.

"Leisure for Living"
Author: Sydney Greenbie
Pages: 238
Price: \$2.50
Publisher: George W. Stewart

MUSICAL APPRECIATION AGAIN

Every writer and every speaker, who feels that he has a message, must first of all determine the type of audience he aims to have his message reach. We can imagine Henry James attempting to address a Hyde Park street audience meeting with looks of bewildered dismay. Many attempts have been made to make music more understandable to audiences of many different types. The latest is "You Can Enjoy Music," by Helen L. Kaufmann. Her objective is essentially popular and colloquial as may be judged by such a sentence as, "When he (Schumann) felt emotional, he fell onto the piano stool as readily as others fall upon another's shoulder," or "Perhaps you have swooned with emotion at the sentimental passages in the Liebesraum."

There is a need of such an appeal to those who might be entirely un-serious by the meticulous writings of the average newspaper audience book is divided into four parts: I. The Materials of Music; II. Its Tools of Expression; III. Composers and Their Works; IV. Appendix. The work is sufficiently infiltrated with human relief to make it alive predict that many will find it very entertaining.

"You Can Enjoy Music"
Author: Helen L. Kaufmann
Pages: 324
Price: \$2.00
Publishers: Reynal & Hitchcock, Inc.

"Lord Bacon had music often played in the room adjoining his study. Milton listened to his organ for his solemn inspirations; and music was ever necessary to Warburton. The symphonies which awoke in the poet sublime emotions might have composed the inventive mind of the great critic in the visions of his theoretical mysteries."

—Disraeli

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No question will be answered in THE STUDY unless accompanied by the full name and address of inquirer. Only initials, or pseudonym given, will be published.

Beginning at Twenty-one

G. E. G.—Having started the study of the violin at the age of twenty-one, and having completed the study of only the first position, I fear that there is not much chance of your becoming a first rate violinist. It is possible, however, for you to make enough progress to afford yourself and your friends much pleasure. To become an expert violinist, you will require five or six hours daily practice, for a period of eight or ten years, if you would be satisfied with playing grades of moderate difficulty, well and good, but I fear it would be somewhat hopeless to attempt violin solos of great difficulty.

The Wrong Department

Ch. E.—I am sorry for Mr. Error to be entirely with the Violin Department, and I have no connection with the vocal department. You might write to the latter department for suggestions in obtaining employment.

Herodity and Talent

R. M. B. 1.—Just to what extent heredity influences musical talent is a subject of considerable controversy among musical authorities. Innumerable instances could be given where the children and grandchildren of musical parents retained marked musical talent from their first years, also other cases of children of musical parents who showed little or no talent.

My own opinion is that heredity plays a very large part indeed, as regards the passing on of musical talent from parents to children. Careful study of musical history gives examples of the passing down of musical talent from generation to generation. It then reaches a peak, and in some instances causes antagonistic hereditary qualities to manifest themselves. Marriage of an extremely talented person with a decidedly untalented one, often brings a continuation of the growth of musical talent. A great deal has been written on the subject, but there is still a multiplicity of opinion. 2.—You probably inherited your talent from your grandfather, but there is no way of proving the fact. 3.—It is a graceful privilege to lend the violin under the right conditions to a young friend, but the piano or cello, during an extremely short interlude by the piano, the violin can remain in the background. 4.—You are invited to send more questions if you find the answers helpful.

Music for Weddings

G. E. 1.—The young violinist is frequently asked or engaged to furnish music for a wedding, and this often leads to a considerable interference in his income, which forms a welcome addition to the fund he is laying by for his musical education. Among young students lack of experience in arranging programs for wedding, nor, a few paragraphs on the subject may be of interest.

For a large church wedding, there are usually four divisions in the music required. First, processional, vocal or instrumental music while the guests are assembling, second, the recessional, third, very soft music while the ceremony is being performed; fourth, the Reconciliation.

Now for the selections. First, Adagio, by Fugor, Liebesruhe, by Liszt; Pastorale, by Mendelssohn. Selection of this kind would do very well. If the guests are assembling, there are hundreds of other pieces to choose from, while the recessional party is walking up the aisle to the altar, the Wedding March from "Lohengrin," by Wagner, is the most pleasing and melodious. Third, during the ceremony, if music is used it should be very soft (with voices) and it could be the "Overture to a Wedding," or some similar selection would be appropriate.

Now for the selections at the bride party are leaving the church. Mendelssohn's "Wedding March" from "Lohengrin," by Wagner. Any other selections could be used, provided they are suitable in style and not

bordering on the popular, sage or comic order. Any selection which is an especial favorite of the bride and groom would be appropriate as long as it is good music. All kinds of combinations may be used, organ or piano solo, or with the violin, string quartet, or of very elaborate weddings, a large and small orchestra.

Musical Instrument Making in War Time

C. B. D.—The war in Europe has greatly interfered with the manufacture of violins, violas, violoncellos, double basses, straws, and wind instruments, all of which were manufactured in Europe, and exported to all countries in the world. The makers of these goods have been handicapped in the obtaining of materials used in their manufacture, and have had difficulty also in exporting these goods, operating in the United States of America. Many of these manufacturers have had their shops bombed, and finished articles, ruined by these measures may find instruments ruined beyond repair. As the old saying goes, it is "as if wind as the old saying goes, it is "as if wind which blows nobody any good," so the makers of these goods, operating in the United States of America, have had difficulty in exporting these goods, and it must be said, with remarkable success. During the World War, Japan stepped into the breach, and made large quantities of violins, violas, and so on, such as musical necessities, which had previously been made in Germany, France, Italy, and other European countries. The same thing has happened in the present war, a well known authority in the musical trade says: "Foreign supplies are at present, temporarily impossible to procure."

A Tarsuslike Legend

G. E.—A French folk tale is a very rapid, brilliant dance, which is said to get its name from the "tarsus" or "web" spider, which is extremely poisonous, and has its habitat in tropical countries. When my friend was friends to the market place, where a ring was formed, and he was surrounded by friends who were watching. The music was very beautiful, and exhilaration, and increased the circulation of the blood to a remarkable degree. The great excitement in the system of the person who had been bitten by the spider, that he was able to overcome the poison, and his life was saved. The result was that many composers wrote music, which were suitable for the wedding, and so, that the "tarsuslike" became a recognized dance form. Some of these compositions are comparatively new, but many are very difficult, extremely brilliant, and effective for concert numbers. Some of the great composers have written taraselles, especially Liszt, French, Hungarian and Polish composers.

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Compositions in Which Gems of AMERICAN INDIAN MUSIC

Have Been Transcribed
and Harmonized by

THURLOW LIEURANCE

THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1876. He served as first violinist of the Grand Opera Company during the summer months, and afterwards studied at the Cincinnati College of Music and with Herman Belinfante. At the grand opera he has rendered hundreds of aboriginal melodies, many of which are in Indian melodies, and other composers. His harmonized transcriptions of some of the Indian melodies, and other composers. His harmonized transcriptions of some of the Indian melodies, and other composers. His harmonized transcriptions of some of the Indian melodies, and other composers.

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Low Voice (Range b-E).....	50
HER BLANKET (From the Navajo) Range d-sharp-F).....	50
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Medium High Voice (Range G-a).....	50
Medium Voice (Range G-a).....	50
Low Voice (Range b-E).....	50
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Chorus Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

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A Musical Circus

By Josie Hogan

I HAVE BEEN A SUBSCRIBER to your magazine for years. I am a piano teacher and find a great deal of fine material and inspiration in THE EVRIN. I notice that you print unusual programs of interest. May I send you one which my pupils from five and a half years to ten years gave recently, which was, I believe, one of the most enjoyable programs I have ever seen. We called it "A Modernistic Musical Circus." A bright, intelligent boy of fifteen, dressed in a comical costume of white and red, acted as a clown and as announcer. The young performers were all dressed in white, with caps and sashes of bright orange crepe paper, which gave a festive atmosphere.

PROGRAM

The circus has come to town.
Folks are running up and down.
Let's go

Chorus, *When the Circus Comes to Town*,
Silvery Forest
Piano Solo, *The Circus*, Spaulding
Musical Reading, Music Original, *My Musical Circus*, Frances G. Riser

Here comes the Parade,
The Ostrich, the Merry Clown,
And Pelicans promenade
To entertain the town.
Let's go

Piano Duet, *Here Comes the Parade*,
M. L. Preston
Piano Solo, *The Ostrich*, Engelmann
Piano Solo, *The Merry Clown*, Lily Strick-
land
Piano Solo, *The Pelicans' Promenade*,
William Baines

The animals all have arrived,
With the gay little Cockatoos;
The Monkey and Pony dance
With the curious Kangaroos.

Let's go

Duet, *March of the Animals*, Engelmann
Song, *The Monkey*, Elsie Giese
Piano Solo, *The Prancing Pony*, Ella
Kretzel
Piano Solo, *The Kangaroo*, M. Gray

See the great Lion so big,
And the prickly old Porcupine;
With a jolly wee Dog and a Pig
To bring up the end of the line.
Let's go

Piano Solo, *The Lion*, Engelmann
Song, *The Porcupine*, Elsie Giese
Duet, *The Little Laughing Dog*, Original

Next comes the old Donkey so queer,
With his jingery style of a trot;
I'd just love to ride him, my dear,
Would you join in the frolic, or not?
Let's all take a ride

Piano Solo, *The Donkey* Trio, Frank
Kroeger

Now look at the Camels so calm,
As they quietly come on their way;
And though each one carries his drum,
It was never intended to play.

Piano Solo, *The Camel Train*, William
Baines

Of the Elephant now we will sing;
He's a wonderful animal, too:

The first one that ever I saw
Was long, long ago in a Zoo

Piano Solo, *The Elephant Chorus*, Jessie
L. Gaynor

Part Two

We now have arrived at the Tent,
The Ballroom Man is crying his wares;
Let us follow the rabble inside,
Where the show store will banish all cares

Piano Solo, *The Ballroom Man*,
E. K. Kroeger

See "The Dancing Pony," boys,
As graceful as can be;
And here's the clumsey "Bear on Skates,"
How comical is he!

Piano Solo, *The Dancing Pony*, Rob Roy
Peery
Piano Solo, *The Bear on Skates*, M. L.
Preston

Up high in the air how you dance on the
wire,
Little "Rice Walker" brave, you seem not
to tire;
But my breath now I hold, and my heart
beats so fast,
Till you're safe down again and all danger
just

Piano Solo, *The Tight Rope Walker*,
M. L. Preston

Now, "The Two Little Dancers"
Will all entrance;
They gaily scatter
in sundries or rain.

Piano Solo, *The Two Little Dancers*,
C. L. Rebe

Now come the little actors
Up "On the Traps";
They are graceful and lovely
Far sure they will please

Piano Solo, *On the Traps*, Johnson

The big black bears now come out to dance,
Grotesque they look in long, red pants
Piano Solo, *Dance of the Bears*, Carl Heins
No circus could be quite complete
Without "The Juggler" man;
His place is in the van.

Piano Duet, *The Juggler*, Pendleton

Part Three

Here comes the rollicking, frolicking
clown,
And "The Tiger" to dance as he frowns;
"The Snake Charmer" works with his
music so sweet;
And with "Dance of the Wild Man" the
show is complete

Piano Solo, *Frolic of the Clowns*, W. A.
Johnson

Piano Solo, *The Tiger*, Polla, Original
Piano Solo, *The Snake Charmer's Waltz*,
Original
Rhythm Band, *Dance of the Wild Man*,
Original

This program went over with fine suc-
cess. We hope it may be of assistance to
other teachers.

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Classics on the Air

(Continued from Page 150)

doing this for nine years; his String Symphonies program have been on the airways since 1932.

A new popular musical feature that seems to be attracting attention is the Columbia network broadcast called "Matinee at Meadowbrook" (Saturdays—4:00 to 5:00 P.M., EST). The program, which originates at the popular resort at George's Grove, New Jersey, gives listeners a full hour of lively-times played by the best orchestras of the country. Each broadcast has an audience of fifteen hundred to two thousand young folks. Naturally, a show like this conflicts with the Metropolitan Opera broadcasts at this time of year, and it may well be that its popularity will increase later on, since the opera broadcasts have been of particular interest this year and one cannot conceive of a listener tuning into these and then transferring over to what purportedly is a living show.

Enlightening Figures

The National Broadcasting Company announced at the close of 1940 that a substantial increase in national coverage was brought about by the addition of forty new affiliates in 1940, and by the addition of the Red and the Blue networks to two hundred and twenty stations. In addition, forty-one associated stations increased their ability to serve their respective communities through the erection of new transmitters, directional antennae, and increased power facilities. Looking back over the year, NBC pointed out that there had been a widely increased emphasis on every phase of musical art during the year 1940, and also a well balanced schedule of musical broadcasts designed to appeal to music lovers of every kind. NBC also claimed that "music history" was made with the month long tour of South American music centers by Toscanini and the NBC Symphony Orchestra.

The Columbia Broadcasting System, turning statistical in its year-end report, gave us some interesting figures on its musical activities of the year. There were 1,320 broadcasts of serious music, totaling five hundred and thirty hours of air time. Of these, more than thirty were sustaining programs (four hundred and seventy-five hours) and one hundred and fifteen commercials (fifty-five hours).

Since music has always been an integral part of community organization, Columbia's American School Music," turns its attention (March 5th and 11th) to "Negro Work Songs" and "Work Rhythms and Marches." In its broadcasts of March 18th and 25th, "Wesleysongs of Music" deals respectively with "Sail-

or Songs" and "Songs and Music of the Sea." Categories of sailor songs, shanties and forssable songs will be presented in the program of the eighteenth, and in that of the twenty-fifth the selections will be a traditional British Navy and a Handel *Harpispe*, the *Overture to "The Flying Dutchman"*, by Wagner, and *Chilbert's Russian Sailor's Dance*. These programs are heard on Tuesday mornings at 9:15, EST.

Dr. Damosch will conduct four programs in the NBC Music Appreciation Hour in March (Fridays from 2 to 3 P.M., EST). The first broadcast, March 7th (Series A and B, respectively, "Orchestral Instruments and Voices" and "Music as an Expressive Medium") deals with "The Human Voice" and "The Song." Soprano, alto, tenor, bass solos, and a final quartet make up the first part of the program, while the second half turns its attentions to Folk Songs, Art Songs, and the Part-Songs. The broadcast of March 14th (Series C and D, respectively, "Musical Forms" and "Lives and Works of the Great Composers") is divided between the discussion of the first two third and fourth movements of Beethoven's "Symphony No. 2 in D major" and Tchaikowsky's program. On March 21st (Series A and B) the program features, first, music for drums and cymbals, and second, music of the dance. March 28th first to "The Modern Suite" with four excerpts from "The American Suite" by Alben Carpenter's "Adventures in Transmutation" and, second, to "Modern European Composers," with excerpts from Ravel's "Daphnis and Chloe Ballet."

Country Music Goes to Town

(Continued from Page 148)

"One hundred and twenty-five members of the Jefferson County Elementary School will travel by bus to Berea on Thursday to appear on the Convention program of the Kentucky Federation of Music Clubs. The Mill Creek Drum and Bugle city on his return at Bowman Field on December 20; and they also welcomed Jane Withers on her recent visit to Louisville."

"The Jefferson County Elementary School chorus under the direction of Helen McBride will be heard over the Columbia Broadcasting System morning at 11:30, CST, May 14th. This is the third consecutive year the chorus has been invited to give a program over a coast to coast network."

"The Negro Schools of Jefferson County held their third annual Music (Continued on Page 211)

THE PIANO ACCORDION

Argentine Tango Rhythms

By Pietro Deiro

As Told to Elvera Collins

MUSIC, SINCE ITS BEGINNING, has always been influenced by the trend of historical events. The echo of the current world affairs has reached the musical fields of this country and, while we still cling to the works of the masters of the old world, at the same time we find ourselves in a receptive mood for new types of music and new rhythms. One of these is the Argentine tango, whose scintillating rhythm is now being appreciated more than ever before.

This is indeed fortunate for students of the accordion for no other instrument can so aptly interpret this spirited rhythm in its bass accompaniment while the pattern of the melodic line is woven by the right hand.

Skillful rendition of complicated tango rhythms tells a story of its own. It proves that the player has not neglected the vital phases of accordion study. If the rhythm is pulsating and the accents distinct, we know that the player has acquired a good left hand technique which comprises not only dexterity of the individual fingers but skill in the manipulation and control of the bellows. We also know that he has given attention to the study of the time value of notes for we doubt if any other rhythms present the complications of tangoes, rumbas and boleros. Many accordionists can play difficult rhythms with their right hand but become confused when the music for the left hand is complicated.

We urge students to learn a group of tangos with various rhythms and include them in their repertoire. The practice which will be required to master them will be found beneficial and will reflect in their playing of all other music.

Due to the fact that the entire character of the tango depends upon distinct accents to produce the pulsation for rhythms, we suggest that the bellows be opened and closed at moderate distance only. The musical phrases in tangos are never very long so fully extended bellows are not necessary and only handicap a player in his effort to bring out frequent marked accents.

The next point is the strict observance of all marks indicating slurs and phrasing for the right hand. The melodic theme of the tango loses its beauty if these are neglected.

The second finger of the left hand will probably require some extra

practice to develop its strength because some tango rhythms call for the accented playing of the chord buttons to precede the bass buttons. In such instances the chord button must be struck quickly and with a certain degree of force and then be released immediately. A weak second finger can easily spoil the effect of the rhythm.

Those who have neglected the mastery of triplets with the right hand should perfect them before beginning to play tangos, because they are frequently used in the melodic line. A common error in playing triplets is to divide the time between the three notes equally but not to fill the full time allotted for the group. For instance, a triplet in eighth notes is often played as though it were in sixteenth notes and the balance of the count a rest. This may not be noticeable with some bass accompaniments but it certainly is with a tango rhythm. Each note in the melodic line has its place in relation to the bass rhythm.

Example 1 shows an excerpt from Logatti's Argentine tango Irresistible. It shows a group of triplets in the right hand played against a tango rhythm in the bass. These few measures merit special practice time as the combination of the right and left hand is intricate. Referring to the first measure in the bass, when a bass note follows a rest and is tied to the following bass and chord, there is always a tendency to accent the single bass at the end of the first count instead of placing full accent on the chord which begins the second beat.

Ex. 1



Orchestras feature the accordion in the playing of tangos and often let it play the solo while the other instruments fill in the rhythm. Then again, it is used to fill in interludes, and as such passages are usually a succession of thirds, we suggest that accordionists spend some practice time in acquiring the smooth playing of thirds. The senales in all keys provide practice material.

Other musical examples with this article show excerpts from *Triste*. (Continued on Page 208)

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Famous Composers Rally to ASCAP

(Continued from Page 154)



GUSTAV KLEMM
"I have been a composer-member of ASCAP since 1929 and in all of my transactions the organization has won my fullest confidence."

FRITZ KREISLER

"The ASCAP has become indispensable to composers and authors in America. It is the only agency able and anxious to defend their rights and safeguard their ideals and aspirations."



"A great number of artists in this country are exclusively dependent upon the contributions and help of the ASCAP for their very existence. These are not necessarily the least meritorious ones because it is well known that some of the greatest artists are never able to find for themselves the short cut to popularity and success."

"In maintaining the ideals and principles upon which it was founded, ASCAP will continue to brighten the existence of composers and writers and, therefore, will stimulate artistic activity in America. Indeed it has done in the past years. Any curtailment in the capacity of the ASCAP to help artists must necessarily strike at the very foundations of art in America by stifling those who create it."

THURLOW LEURNEUR

"I have been treated fairly and honestly. ASCAP really stands for 'Justice for Genius.'"

MARIAN MACDOWELL

(Mrs. Edward MacDowell)

"Have just read a statement that some members of the Society of Composers, Authors and Publishers are dissatisfied with its administration. As a member, I wish openly to protest. Not only am I personally deeply grateful, but I have never heard a member of the society express anything but great appreciation and gratitude for all the society is doing for the composer. It has been generous to all those well known and it has been, in many cases, a godsend to those of lesser reputation. A man read to me last week. 'Had it not been for the American Society of Composers, Authors and Publishers, I would be on relief and twenty years ago my songs sold by the

thousand, but the public no longer wants them, save on the radio.' It will be a tragedy if so much of our best music will no longer be heard on the radio. Again deep gratitude and appreciation."

ANNE PAUL NEVIN

(Mrs. Ethelbert Nevin)

"I know that the ASCAP has been of inestimable value to the musical world, and has always given liberal and efficient service. Moreover, I feel it has been of the greatest service in enabling the musician to receive a fair and adequate reward for his work."

MRS. JOHN PHILIP SOUSA

"Ever since ASCAP was founded my husband took the deepest possible interest in its activities and its merits. He saw in ASCAP the only bulwark of protection which the composer had against interests which were only too glad to take his best and then leave him out in the cold. In all his dealings and in all my transactions with ASCAP since his death, there has been nothing but the most complete satisfaction with the way in which our affairs have been handled and I know from scores of conversations with our musical friends, that that is the opinion of almost all musical workers in America, save possibly a few malcontents."

WILLIAM GRANT STILL

"Composers should be able to earn their living by their music, by doing the work they like best to do. The quality of the music they produce is necessarily finer when they devote all their time to it. And it is ASCAP which makes

it possible for the American composer to realize this dream; it is ASCAP which relieves him of the routine burden of collecting fees for the use of his creation. Thus ASCAP's work serves, not the composer alone, but American culture as a whole."

ALBERT SPALDING

"There seems to be so much confusion in the public mind in regard to the controversy between the American Society of Composers, Authors and Publishers and the broadcasting companies that I am very glad to state a few words on behalf of a society to which it has been my pride to belong for a great many years."

"ASCAP has fought a valiant and successful battle to establish the principle that the composer of music should share

in some of the profits reaped by others while using the results of his work. This was a principle which, until ASCAP came into being in 1913, was neither understood, recognized nor established; but it is a principle to which I think every fair-minded person, whether he is a musician or not, would willingly subscribe."

CHARLES GILBERT SPROSS

"For years I have been a composer-member of ASCAP and have watched the development and operation of the organization in all its minutiae. It has been guided with prudence, judgment and fine consideration for the composers, who I am certain would be helpless without it. Moreover, I am impressed with the fact that it is the most economical method of collecting the composers' rightful interests in public performance. I cannot imagine any other such means of doing this effectively that would not cost broadcasters and other users of music far more and thus put a tax upon the public pocket-book. In all my transactions with ASCAP I have been treated with understanding consideration, and I regard it as an indispensable bulwark against commercial interests that would otherwise deprive me of the income from my legal rights."

LILY STRICKLAND

"As a composer-member of ASCAP I want to speak from the heart about the present controversy with the broadcasting companies. ASCAP has been my salvation the same as a musician and a human being. Through its good offices I have been able to devote myself freely to my work as a composer. I have known that my material interests have been in the hands of a fair, efficient, and honestly administered organization."

DEEMS TAYLOR

"You have composed a piece of music—a waltz, say, like *Kiss Me Again*, or a popular tune like *Star Dust*, or a small classic like *Mighty Like a Rose*. Whenever it is, people like it and want to hear it. A radio station, in a state a thousand miles from yours, broadcasts it: a singer in a night club equally far away croons it nightly; the orchestra in a big movie house in another state plays it. All three of these agencies are performing your piece for profit. It helps to sell time on the radio station; it is part of the repertoire of the band in the night club; it is one of the attractions of the movie house. According to law, you are entitled to a fee for a performance of your work for profit. How are you going to collect?

"Why," you say, "the station, or the club, or the theater will have me up, notify me that it is performing my piece, and ask me how much I want for the right to play it."

"You don't believe that, and neither do I. If you want to collect, you will have, first, to find out who is playing it and where, then demand payment, and, finally, times out of a hundred, threaten to bring suit before you can get anything. Now multiply that radio station, night club, and movie house by three or four hundred, and you will have a rough idea of what a chance you, as an individual, have of enforcing your rights."

"That is where ASCAP comes in. What we authors and composers have been utterly unable to do, as individuals, we have been able to do by joining forces. ASCAP keeps track of our performance in forty-eight states, collects our performing fees (in the courts, if necessary), and distributes the money among us. No efficiency of its administration or the honesty and fairness of its distribution of its membership in ASCAP assures me played, I will derive an income from its use."

PETRO A. YON

"I have been a member of ASCAP for several years. I have only the best admiration for its integrity, efficiency and purpose. I stand ready to operate fully in the effort to put an end to the dictum seeking to buy ASCAP and ASCAP musicians from receiving proper remuneration for their talents and industry."

ASCAP's Reply to Its Critics

(Continued from Page 153)

discretion. ASCAP's interest in "serious" American music is perhaps best proven by the enthusiastically loyal membership in the Association over a long period of years of such musicians as John Alden Carpenter, Duke Ellington, William Grant Still, Philip James, Howard Hanson, Mrs. H. H. A. Beach, Douglas Moore, Carrie Jacobs Mannoff, Walter Damrosch and many others.

(7) It is difficult to understand the resort by the broadcasters to such completely misleading statements as are herein made. Have the broadcasters undertaken a crusade to correct ASCAP's internal organization, or are they engaged in an effort to get their music more cheaply? I must respectfully submit that ASCAP's open membership is best complete. Society whether the revenue of The radio networks are so vulnerable on that point, as to the portion of network income which is distributed to participating stations, which is presently the subject of inquiry by the Federal Communications Com-

mission and very adverse official comment, that we wonder at their temerity even to touch this issue.

However, ASCAP quite cheerfully acknowledges that it does not distribute its royalties to members entirely upon a basis of the number of performances their works respectively have. If it did so, standard composers would receive relatively little, and popular composers overwhelmingly much.

And, just to make the point clear, ASCAP does, for the encouragement of serious music, pursue a policy under which the composers thereof participate much more generously in our distributions than would be the case if repartition was made upon the basis of the number of performances. For example, as to the number of performances, Irving Berlin probably has 1000 performances of his works to every one performance of a work by Howard Hanson. Yet, Irving Berlin by no means receives a proportionate share in ASCAP's distributions.

In 1938 the networks, as such, collected \$4 million dollars for air time sold to advertisers. Of this \$4 million dollars they distributed 12 million only to 235 stations which took the network broadcasts. Approximately half of this was allocated to 23 stations in which the networks had an interest, and the other half to some 212 stations.

The 32 million dollars not distributed by the networks to affiliated stations, did not pay one single cent to composers and authors who created the music which made the whole operation possible. It is from that particular type of radio revenue which ASCAP, in behalf of its members, now seeks to receive some payment for the men and women who wrote the music, in the "public interest, convenience and necessity."

My Country's Music— 'Tis of Thee!

(Continued from Page 171)

time is a quite common inheritance.

Now concerning these recommendations for community activity on the part of the private teacher, one question always is propounded: How shall one begin? I do not know. But this is true: right before us there are resources about which it is reasonable to ask, "What can I do with these people and conditions as a means of music making?" Then one begins. And often a whole year is spent in fumbling with a community's potentials. But meanwhile one achieves a measure of success which increases in proportion to one's effort. How and when does one make that effort? Well, it may be done after six P. M. as was Chul's custom; or, as was Anton Lang's fifty-two times a year; or, in the manner of Caerny, as a side issue when odd minutes occur. For example,

1. A great many people have radios. A radio is a superb family investment. You know how to present the value of its cultural offerings as against its screaming banalities. Do that. No one will condemn you for the effort.
2. Many have phonographs. This machine has a wonderful characteristic: it will repeat again and again anything upon which you wish to concentrate, without complaint. Even a teacher has not its patience.
3. Most human beings can sing or almost sing. Organize them. Direct a small chorus, first in familiar songs, later more ambitious works. It can be done so interestingly that the rest of the populace will draw nigh to listen.

You see, I trust, that you are becoming an apostle of universal enrichment. Now your task is to talk it, write it, shout it from the housetops. But do not use the same house-top all the time.

4. There are many pianos within a circuit of a few miles and you, dumb and silent and out of tune. You can say unto at least one of them: "Lazarus, arise! Come with me! I have plenty of stunts for you to do."

5. An investment in music lessons for little Mary ought to attract much attention as the purchase of a new armchair, or a lithograph of George Washington crossing the Delaware. You can make Mary's lessons a family interest and not merely a matter of routine. The average salesman would do at least that.

I make no mention of public school music, now most admirably handled. Nor other organization efforts, such as the choir, the local band and so on. But if it be permitted me to offer another occasion, to sell about the home orchestra, I shall be able to offer "instances" and "testimonials" of compelling interest. A nation's music is born in the home, wherever it may spread ultimately; and it may spread ultimately; and it must thrive up and down our village streets.

There is another query that one always meets when making these recommendations. And a natural and entirely permissible query it is: "Where do I come in?"

People who make contact with others in significant undertakings always give this testimony: Lincoln confessed it! They are invariably concerned with something besides their own immediate self-interests. They proceed as if they, too, had received the admonition to testify.

For there where thou standest is holy ground. For right where we are, in our own neighborhood, is the one and only place on earth where most of us can help contribute to our country's community, cultural in its musical expression and accomplishment. Try it—and rejoice!

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Argentine Tango Rhythms

(Continued from Page 205)

position Tango in C, taken from the "Master Method." There are four individual rhythms which will be found interesting, 2A, 2B, 2C and 2D.



The first is the one most commonly

used. None of these rhythms presents any difficulties when practiced alone but may require extra study when combined with the melodic line.

After the tango rhythm has been mastered and all the technical difficulties overcome, there is still an elusive quality which must be captured and for want of a better name we shall call it "style." Tango rhythms must be felt inwardly before they can be projected. Merely having the time correct is not enough. To help in acquiring this certain style we suggest that accordionists listen to some of the excellent recordings of Argentine and other tangos by well known orchestras. Interesting arrangements of tango rhythms are also often heard on the air and some programs feature them exclusively. We are all imitators to a certain extent, whether we do it consciously or not, and if we listen to fine music attentively we can learn a great deal.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Deiro, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordion Questions Answered

By Pietro Deiro

Q. I am an accordion player and have quite a hard time in studying rhythm and harmony. Can you please suggest a book which you think will help me with these two musical problems?—W.P.

A. "Modern Rhythms" by Alfred D'Auberger will help you with your first problem while "Accordion Harmony" by Pietro Deiro will help with the second. If you are studying without the help of a teacher you will find "Key to Accordion Harmony" useful as it gives all the answers to problems in "Accordion Harmony."

Q. In the meetings that we frequently hold with our accordion staff we have open discussions. One of the topics upon which we have some conflicting opinions, is the correct way for a lady to hold her accordion while sitting. Some believe that it should be held inside the right thigh with the knees apart. However, I hold it with her knees together and the instrument resting on her lap. My wife, who is an advanced accordion artist, holds her instrument

in the latter manner and has no trouble with the instrument slipping back and forth, even when executing accents or attacks. Being an enthusiastic admirer of your articles, and knowing that you are an outstanding accordionist of the time, I am sure a few words from you on this subject will help straighten out our controversy.—F.J.

A. The position with the piano keyboard resting inside the right thigh and the bellows and bass section resting upon the left side of the knee is graceful to both ladies. It is difficult, however, to make a definite rule because of the difference in stature of the difference in the size of ladies' accordions compared to their stature. As your wife seems to have found the position which is most comfortable for her and, best of all, has enabled her to progress so well, I certainly would not recommend that she change it. Congratulations to her for what she has already accomplished and best wishes for future progress!

"As you grow older, sing (or play) nothing merely because it is the fashion. Time is precious. One must live a hundred lives to leave everything that is good."—Schubert

Jazz—the Music of Exile

(Continued from Page 150)

entertainments industry, America was well past her wildest frontier days, and, better than many other countries, could afford to provide herself with recreations.

Shortly before the Great War, the world became acquainted with a new style of dance-song, and the public bought enough copies of "Alexander's Ragtime Band" to establish Irving Berlin's career on a firm basis. Ragtime provided a crudely syncopated melody over an "oom-pah" bass.

When the War sent the nations feverishly in search of distraction, this kind of music began to be regarded as almost a necessity. But, as yet, the sentimental ballad and the musical-comedy waltz and the musical-hall ditty continued to flourish.

It was after the War, during such a dancing craze as the adolescents of to-day can hardly believe existed, that American Jewish-Negro Ragtime evolved into Jazz, into either "sweet" or "hot" dance-music, and now into "Swing."

Gramophones and the radio gave it universal appeal. Gone were the days when aristocrats danced one kind of dance and "the folk" another. Gone were the middle-class snobs of the waltz, the polka, or the lancers. King and scullion danced to the hit of the moment, and, if they were both tuned-in to the same wave-length, to a performance that was impartially dispensed to both of them.

A Mirror of Public Feelings

Jazz faithfully mirrored the public feelings. When American musical comedies first began to oust the English, the Viennese, and the French, the style was strenuously gay—the War mood. During the post-War boom it continued strident and frivolous. The saxophone was found to be an easy instrument to play and it made a great deal of sound. The other instruments, by using a variety of mutes, bowler hats and so forth, were able to produce grotesque noises. The drummer was much in evidence.

Soon the gay, confident mood dissipated itself. The boom began to seem less likely to be eternal. A maudlin, self-pitying quality began to be evidence—the "blue" mood. The erotic element was coloured by an inferiority complex. The new lyrics were no longer frivolous, no longer self-congratulatory. They discussed the woes of the unwanted, the spurned, the forgotten, the regretful lovers of the world. When the slump of the early thirties deepened into something like a catastrophe, there was a moment of social shameless expression in the title, "Buddy, can you spare a dime?" Stylistically, this blue music was the result of a significant blend. The harmonies of the most sophisticated examples were

borrowed from the anti-romantic Debussy. Melodies were now more in accordance with the requirements of saxophone and trumpet technique. Rhythms were made subtler by the microphone, for a microphone makes it unnecessary for a singer to produce a large voice. He can whisper and croon in the easygoing rhythms of the speaking voice. Orchestration became more and more scientific—and less academic. There were now so many varieties of trumpet tone—trumpet near the "mike", away from the mike, playing through half a dozen different kinds of mutes, or into a bowler hat. There was "sweet" tone,

again, the astonishing fact remains that such performances were sometimes recorded and found worthy to be issued to the world. These are the records beloved of hot-music enthusiasts. They are essays in spontaneous orchestration. They have never been written out as a score. Some of them are almost beyond the resources of ordinary notation, for the melodic rhythm is often exceedingly flexible. Above the severe yet never mechanical basic rhythm there is at times a vague rubato, at times a strictly accounted-for syncopation. There is also at times an unholy din.

But there is no denying that there

ceding chorus. As he went on, his improvisations grew hotter, his style became more and more simple—until at the end there was nothing but the endless repetition of one fragment of melody—or even a single note insistently sounded and executed with cataclysmic intonations."

An academic musician may well wonder whether this achievement compares with Bach's improvisation of complete fugues.

It is only fair to say, however, that Mr. Armstrong and his rivals have opened the era of "straight" players and "classical" composers to hitherto undreamed-of possibilities in trumpet and trombone technique, and that the habit of recording improvisations does sometimes capture fleeting ideas that the slow pen of a composer would vainly attempt to commit to paper.

Dionisio Aguado, Guitarist and Composer

(Continued from Page 200)

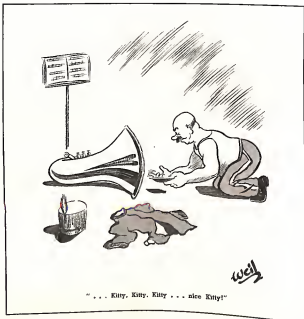
gram of fairly difficult compositions, and it was evident that this hollow pedestal was responsible for an increased volume of tone. Ferdinand Sor evidently had a good opinion of the "Tripodon" as he composed *Fantasia Elegiaca*, Op. 59, to be played on the guitar held in position by this device. Of this *Fantasia*, Sor says: "Without the excellent invention of my friend Dionisio Aguado, I would never have dared to impose on the guitar so great a task as that of making it produce the effects required by the nature of this new composition. It is difficult to imagine that the guitar could produce at the same time the different qualities of tone, of the treble, of the bass, and harmonic complement required in a piece of this character in the execution of which great clearness, taste and the power of singing on the instrument are required."

Original Works

Aguado was a well cultured musician, as his many published compositions indicate. We have previously mentioned his "Method" which proved very popular and is even now used extensively by guitar teachers in Europe and South American countries. Then there are several volumes of excellent études; "Three Rondos Brillantes", in the form of sonatas, Op. 2; minuets, waltzes, and so on, included in Op. 1 to Op. 14; and many more.

Toward the end of 1838 Aguado felt a strong desire to return to his native land, and he left Paris for Madrid, where he lived till his death in 1847.

Ferdinand Sor and Dionisio Aguado may be considered the founders of the Spanish School of guitar playing which some years later reached its culmination with the advent of the illustrious Francisco Tarrega.



"... Kity. Kity. Kity . . . nice Kity!"

and "hot" tone, and "dirty" tone, none of them like symphonic tone or military tone.

Calculated orchestration was challenged by an improvised kind. Some of the best Negro players in America, devotees of their cult, were accustomed (particularly in the late 1920's) to assemble "after hours" to practise their art in "jam sessions." On these occasions, only the merest skeleton of an arrangement was agreed on before a tune was played.

In the Memphis style, the first chorus was played simply; then each man in turn, on the spur of the moment, performed a solo variation on it, the others improvising an accompaniment. It was a competition in inventiveness and brilliance. The New Orleans style was even more reckless. Everybody improvised at once. Even when one allows for the fact that the harmonic basis was more or less fixed, and that a certain number of formulae were exploited over and over

are passages of remarkable quality—some of them brilliantly alert, some of them simple and poignant in a fashion that is not found possible by an attempt to bring something of this quality into polite "tea-dance" "Swing."

An Armstrong "Improvisation"

A quotation from Hugues Panassié's standard work "Hot Jazz" shows us genuine Swing as it appears to an enthusiast.

"Louis Armstrong would improvise hour, taking twenty for a full half-hour. Often he would be quite choruses in a less as he played or sang—his eyes would close, like a man carried out of the cheeks. His imagination seemed inexhaustible; for each new chorus he had new ideas more beautiful than those he had produced for the pre-

Country Music Goes to Town

(Continued from Page 204)

Festival on Thursday afternoon, April 13th, in the Little Mission Building. The program was arranged at this time complimentary to the Kentucky Negro Education Association. The program consisted of the county elementary chorus, a county orchestra, dance groups, and drum and bugle corps.

"The Singing Tour" was again a Christmas feature in Louisville. Stores, office buildings, hotels, institutions, hospitals and the homes of shut-ins were visited by the group who sang carols to spread cheer. Christmas week would not be complete without this enthusiastically received part of the program."

To the preminent yearly event the "Music Annual" devoted so many enthusiastic paragraphs that we cannot reproduce all of them here. We can tell only that the girls and boys look forward to it as to Christmas and consider it their sovereign achievement; it is the Jefferson County Music Festival. This event represents weeks of devoted labor, and it is the year's triumph as well as its valediction. All pupils who learn the required music have the joy of being Festival performers and can do appear in Drum Corps, Melody Pile or Tonette Groups, as well as in many choral ensembles. Especially delighted are pupils who have reached the sixth grade in school, for this means that for the first time they may sing in the Festival Chorus—a massive group composed of fifteen hundred sixth, seventh and eighth graders.

Like the Ohio River, the Festival has several times overflowed its confines. In its early years a large hall afforded sufficient space for its performers and its audience; then attendance grew until a much larger auditorium was of necessity selected. When that could no longer cope with the increasing listeners, Jefferson County Armory was chosen. Thus far this, the largest building in the county, manages to house an audience of ten thousand persons who come to hear interesting music enthusiastically sung and played by two thousand youthful performers.

Figuratively as well as literally, Jefferson County rural school musicians "go to town" the school year round. Even when there is no particular event scheduled, no trip in the offing, the young people in these hamlets look upon music as more than an interesting school subject, more even than a fascinating subject. To them music is as important as fresh air and sunshine and food and shelter and recreation. From Grade One to Grade Twelve in the county's five large high schools, its forty-three grade schools for white children and its ten grade schools

for colored children, the pupils sing or play instruments with zeal and with spirit and joy. They are part of a great coordinated whole—Jefferson County music activities—and they love every minute that is devoted to music.

Seeking the reason for this zeal and this enthusiasm and this spirit that pervades Jefferson County rural school music, one finds it in a word that has been occupying the spotlight a good deal lately because of its great value to groups of people. It is unity. The superintendent, Mr. Orville Silvers; the supervisors, Miss Helen McBride and Mrs. Margaret Kasper; the teachers—who themselves study choral and instrumental conducting with the supervisors in order to improve their own methods; the school board; the business people who advertise in the "annual"; all in the county's various communities seem to work in harmony, united by one common purpose: to enrich and to broaden the lives of Jefferson County's rural school children with fine training in music and with participation in neighborhood, county, state and national affairs.

Why "Al" Smith Likes Music

(Continued from Page 151)

went back to their tasks with fresh hope and courage. Music did more than take their minds off their troubles and give them an hour's entertainment. It always does more than that. It brings a balm to the spirit, that, a refreshing of energy to the brain. If a person is enough interested in music to listen at all—and I imagine that most of us go that far—he is sure to come away from his listening richer and sarer than when he approached it.

"Like everybody else, I enjoy music. I never did anything about it in a personal way, but I like to listen."

Which is about as wholesome an approach to the art as the average layman needs. To enjoy music, even without factual knowledge about it, is the hallmark of a true folk music. It is from such soil that the musical sprouts. In the last analysis, the music of a nation begins with the people who love to listen, who include music as part of the accepted pattern of living. Even though Governor Smith is mischievous, doing much about music, his exclaiming "I am not encouraging one" is to those who are not music lovers. All one really needs to do about music is to listen to it and love it.

"Explain it as we may, a martial strain still urge a man into the front ranks of battle sooner than an argument, and a fine anthem excite his devotion more certainly than a logical discourse."

—Tuckerman

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- "Handbook of Conducting," Karl Van Hoesen;
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The Ende Junior

Edited by
ELIZABETH A. GEST

Piano Keys

By Little M. Jordan

Through the African jungle a procession of men travels Indian file. Their garments are a dingy white, but their faces and their bare legs are black. If the long line were photographed, what each man is holding on his shoulder might be mistaken for the sawed-off limb of a tree. But it is, in fact, a load of elephant's tusks that these natives are transporting through the forest. These tusks will in time reach a sea



port where sailors will be ready to

stow them in ships. Later, trains will carry them to factories. There they will finally be shaped into piano keys upon which to play your piece.

Perhaps you were applauded when you gave your well prepared number on a recital program and you may have thought rather grudgingly, "Well, it ought to be a success after all the hard work I put into it." But did you stop to think of all the other people who also had toiled to make your performance a success, or even a possibility?

It required the labor of many, many hands and the products of many countries to produce this one great instrument upon which you are learning to create music.

Did you ever think of these before?

Many Multiply and Add

By Grace Eaton Clark

BRAINS plus **INDUSTRY** makes **PERSEVERANCE**;
PERSEVERANCE plus **COURAGE** makes a **STEP AHEAD**;
A **STEP AHEAD** plus **PRACTICE** makes a fine **PIANIST**;
A fine **PIANIST** plus **HUMILITY** makes an **ARTIST**.



Happy birth-day dear pa-rents, We greet you to-day, And we



bring you our gift of fine mu-sic we play.

The Birthday Concert

By Elizabeth Long

"What's the matter, Jimmy? Your face is so gloomy I thought the sun must have gone under a cloud." Jimmy did not respond to Miss Faith's question with his usual sunny grin, as he opened his music lesson book.

"Well, Miss Faith, I'm up a tree. You know next week is my mother's birthday, and I just don't see how I'm going to buy her a present. Since Dad's been sick it has been hard to keep things going, with the groceries and my music lessons and all, but I certainly would like to give her something."

"I have an idea," consoled Miss Faith, who was always good at ideas. "Do you think any of the other boys and girls have the same problem?" "Yes, I think several have," Jimmy told her, "because I know Bob wants to give his father something and can't buy anything, and I bet there are plenty in the club who would like to give their folks something when birthdays come around."

In spite of himself, Jimmy's face began to brighten. Miss Faith smiled, and that smile of hers was contagious; she was not only his music teacher but a regular pal besides. "Well, Jimmy, here's my plan, and we'll work it out together. You and I know that music means a lot to you boys and girls and to your parents, so let's plan a birthday concert, sponsored by the club. Each member will find out his mother's and father's favorite piece and will perform it at the concert as his gift of appreciation to his parents, sort of a birthday valentine, or something."

"Oh, that's some idea!" exclaimed Jimmy. "I've often heard Mom say she would rather hear me play than anyone else, and I've often heard her say what her favorite piece is, too, but I forgot just now. Let's call a meeting of the Club and get started early, so as we can," Jimmy suggested eagerly.

That afternoon he called the meeting right after school—he being the president—and explained the plan. It met with enthusiastic support from the members, many of whom were never able to buy gifts for their parents. A committee was appointed, to whom every member reported his own parent's favorite compositions; then the committee went to work to get the recital organized. Soon they discovered they had too many favorite pieces for one recital, so at the next meeting it was decided to make it a quarterly affair, the players selected being those whose mothers' or fathers' birthdays occurred during the period.

The night of the first birthday
(Continued on next page)

The Musical Postman Game

By Priscilla M. Pennell



Make cardboard rectangles exactly the size of the white keys of the piano, at least one card for each key, and several extras. On each card draw the staff, clef signature, and one note. The cards are letters, and the notes are addresses. The postman must deliver the letters

to the correct houses on Upper and Lower Ivory Street in Piano Town. The letters are all put in the post box (box or hat). The player, who has been chosen postman, draws out several letters to deliver and endeavoring to place them on the corresponding keys of the piano. The scores after each delivery and keeps the letters are collected and shuffled in the hat before the next postman may draw. Each player has a turn at being postman, and at the end of the game those who have the most letters take home all the letters. The scores receive lollipops or some little token as prizes.

For very young players, omit the cards corresponding to the highest and lowest octaves on the piano, adding these later when they have become more advanced.

??? Ask Another ???

The Orchestra

1. Is the English horn a brass or a wood wind instrument?
2. How is the violoncello tuned?
3. Which instruments in the orchestra use reeds in the mouth-piece?
4. Which instruments comprise the brass section?
5. Which instrument gives the "A" for tuning the orchestra?
6. Name a composition that features a solo for the French horn.
7. Name a composition that features a solo for the English horn.
8. Name a composition that features a trumpet solo "off-stage."
9. On the staff used by the viola, where is middle C?
10. What is the lowest note playable on the ordinary double bass?

(Answers on next page)

213

THE COVER FOR THIS MONTH—"Music Brings Joy To All The World"—Yes, in countries blessed with peace and in countries in the throes of war, music serves to brighten lives. This is the theme of the cover this month, and besides the earthly sphere being utilized to indicate the universality of music, there are included in the musical ring about the earth portraits of individuals representing the various ages and the various walks of life to each of whom music brings joy. There is childhood represented by the little boy and the little girl, and then going around the circle we see the mechanic or working man, the business man, the professional man, the lady, the established age and dignity, the farmer, and the young lady. These photographs are from the studio of H. Armstrong Roberts of Philadelphia. The art work is by Miss Vera Shaffer of Philadelphia.

The Publisher's Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

EASTER MUSIC—This is a friendly reminder to choirmasters who as yet have not chosen their Easter music, that it would be well to take immediate steps to obtain suitable selections to fulfill all church music responsibilities for the Easter season. There are three different ways that can be suggested for taking the first step—any one of these may be used individually or in a first step two of them, or all three of them may be combined.

One suggestion is that the choirmaster buy a note to the Theodore Presser Co. stating that he would like to have sent to him "On Approval" a selection of Easter anthems and/or Easter solos with examination and return privileges. In asking for such a selection or selections of anything in the way of Easter anthems, Easter solos, Easter duets, Easter cantatas, etc., it would be well to give some clue as to the ability of the choir and the soloists for whom the music is desired, perhaps naming some numbers the choir has used to indicate the type of music desired.

Another suggestion is that the choirmaster write, naming Easter numbers which he has selected from Easter music in this or last month's issue of THE FRIEND, or from Easter catalogs in his possession from previous years, and requesting that one each of these numbers be sent "On Approval" so that there may be the privilege of examining them and returning any or all for full credit.

A third suggestion is that a postal request be sent at once to the Theodore Presser Co. for a catalog of Easter anthems, cantatas, solos, duets, services, and organ selections, and as soon as the choirmaster has these in hand he then may make out an "On Approval" order naming those numbers on which he would like to have a single copy for examination with return privileges.

There is no better way for a choirmaster to be sure of picking the right music than to use the liberal examination privilege offered by the Theodore Presser Co. It is, of course, understood that reasonable numbers such as Easter music selections when sent "On Approval" will be examined immediately and any music that is to be returned from such "On Approval" shipments will be sent back promptly.

Transportation costs on "On Approval"

music, of course, are borne by the customer, but those in all instances are nominal.

The Theodore Presser Co. carries a huge stock of Easter music and many choirmasters from Alaska to the Gulf of Mexico have proven by their continued loyal patronage that they find Presser's helpful mail order service convenient and economical. Prove this for yourself in acting now to secure your Easter music.

Let the Theodore Presser Co. and then therein set forth your needs and ask that a selection of materials (the type of which you will describe) be sent to you "On Approval" so that you may examine these materials and out of the lot of worthy selections sent to you choose wisely and well and get things under way early to insure the success of those programs which your music students and music groups will present before the public this Spring.

Advance of Publication Offers

• MARCH 1941 •

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

- | | | |
|---|-----------|-----|
| Child's Own Book—Foster..... | Topper | .10 |
| Child's Own Book—Newman..... | Tapper | .10 |
| Classic Master Song Book—Piano | Rear | .35 |
| Concert Transcriptions of Favorite Hymns..... | Kohlmöser | .40 |
| Games and Dances, Shaffer and Muller | 2.25 | |

- | | | |
|---|------------------|-----|
| Let's Sing Well—Children's Songs..... | Berk and Richter | .50 |
| My Piano Book..... | Richter | .35 |
| Northern—The People's Songs of the Great North—Tom Finkle Collection..... | Robinson | .75 |

MUSIC FOR SPRING CONCERTS, RECITALS, COMMENCEMENTS—Music for Spring concerts and recitals as well as for the later close-of-the-season feature programs such as commencements, pageants, special class demonstrations, etc., takes in a great variety of music publications. Every need, however, from that required for the youngest of juvenile performers, piano solos, members of a rhythmic band, or participants in a juvenile opera to the most discriminating demands of college choirs, mature soloists, and bands or orchestras can be supplied from the large stocks of music of all publishers maintained by the Theodore Presser Co.

Busy people usually are responsible for these programs and busy people, of course, always seem to need "the last minute," but it is never far to one's standing nor to the performers under one's direction to let decisions as to numbers to be used on these programs go until "the last minute." If you are one who is to be responsible for one of these programs, today it is your opportunity for some real self discipline if you just make yourself find time to get out paper, pen and ink, address a note to the The-

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianoists, by Grace Elizabeth Robinson—This will have in it pictures, stories, and melodic excerpts from the recognized, and these features are excellent to make this a book that will be truly fascinating to the young students of piano playing. The stories will make the young pupils feel more intimate with the melodious short musical offerings arranged from each of these great composers and the composers themselves instead of coming to the counting of real impersonal facts in the appendix and as real individuals who are very human, who just like all other human beings grew from childhood to manhood and had their everyday life.

There are approximately three dozen selections given in the book and it has been especially arranged to bring within the playing range of a piano pupil whose technical abilities are limited to about grade 1½. Some numbers are arranged from songs, others on themes extracted from sonatas and symphonies and, of course, besides abridged and simplified portions of some master pieces of piano composition, there are clever easy-to-play presentations of some very attractive operatic melodies.

When it is realized that this novel book has been brought together after an exhaustive review of what might be the best to present from such sources as Beethoven, Handel, Bach, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, and Verdi, it is easy to realize why so many teachers will find this for teachers to place in the hands of their young piano pupils.

Do not depend upon seeing this book offered another month in advance of publication because it is well along in the physical preparation that will soon bring it forth a completed book and, naturally, as soon as it is published the advance of publication offer will be withdrawn. The advance of publication offer only holds good for orders placed on or before the date of publication, and the advance offer is that your teacher may order now a single copy for 50 cents if payment is made with the order, and as soon as the book is published it will be delivered postpaid.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, For Piano by Clarence Kalkbrenner—Piano transcriptions of familiar hymns have long been popular and the continued demand for arrangements such as Walter G. Stier made of Websters' Of course such hymns are useful both to the Sunday School and Church in song, as well as to the home player. This is the origin of hymns doubtless found its meaning in the days of the "Revival" meeting, when the pianist was expected to improvise in providing instrumental preliminaries or "fill-ins" to the program of the meeting.

Prompted by this continuing demand, we are preparing for early publication a volume containing some twenty favorite hymns brilliantly arranged for piano solo by Clarence Kalkbrenner, who needs no introduction to our readers as a successful composer and arranger. Titles include: *Servant, Like a Shepherd Lead Us*; *Swing of My Soul*; *Onward, Christian Soldiers*; *Swing of My Soul*; *Prayer*; *I Love to Tell The Story*; *The Promised Land*; *Day is Dying in the West*; *My Jesus, I Am Thine*—to mention just a few. The arrangements range in difficulty between third and fourth grade.

Pianists and teachers interested in this unusual book may place orders for a single special low advance of publication at a price of 40 cents, postpaid. Due to copyright restrictions, the sale of this book will be limited to the U. S. A. and its possessions.

MY PIANO BOOK, by Ada Richter—This season is one of the joys of childhood and when youngsters have finished such work as is usually given a kindergarten piano instruction book it is a good idea to let them know that they have come to the stage of possessing step upward in their education. There must be many piano instruction books that with a youngster who has been through a kindergarten piano book leaves something to be desired, but this book by Mrs. Richter gives just such material as may be used to interface smoothly the strands of



musical education as the pupil moves from the kindergarten book into the larger range material book. The attractive material Mrs. Richter here gives provides nice step-by-step progress in a number of the basic principles of piano playing. Little teaching pieces with melody and character are utilized, and little in noting the titles given to these pieces tying up their musical activities with the important holidays throughout the year. A very careful musical terminology of musical terms is incorporated in this book.

The advance of publication cash price at which teachers may register an order for a single copy of this book is 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—FOSTER AND NEVIN Before *Thomas Tappan*—Today, as never before, even the very youngest children are becoming acquainted via radio, recordings and concertos with the beautiful melodies of American composers. The musical cry of our country today is "Music for Americans by Americans." Orchestral and choral concertos rarely fail to include in their programs music by Stephen Foster; his *Beautiful Dreamer* and *Jeannie with the Light Brown Hair* are prominent in current programs. The same is true of Elbert Nevins. Surely a child is not familiar with his *Rosary*, *Nighty Lak'*, *A Rose and Narcissus*. The child mind is an inquisitive mind, and it was this fact that prompted the author to add the names of Foster and Nevins to this already popular series.

Music educators have enthusiastically admired the *Child's Own Book of Great Musicians* series. First, because it not only presents the most interesting biography of the composer but because it is so written that it can be easily read by the child.

Secondly, it provides black pages upon which the child may write his own biography of the composer. Correlation is the keynote of modern education, and it is this which the author has put in writing his biography the child must use his knowledge of Music and English.

The teaching of Arts and Crafts is a subject recently introduced into our educational system. The *Child's Own Book of Great Musicians* affords the child the opportunity of using his knowledge of book binding, for with each copy of music that is provided binding directions, a needle, and a silk cord which are to be used to bind the loose leaves of the book. Thirdly, education is an important factor in modern education. Teachers take great pride in exhibiting in scholastic competition. The *Child's Own Book* series offers excellent opportunity for a bit of competitive activity in the field of music—the most interesting biography of a composer, the most interesting there-in, and the general appearance of the book. By this series the child not only sees the composer's life and music but also his physical appearance and the type of his environment and pictures provided for pasting. These booklets make

now in preparation are these two new booklets—one on Elbert Nevins and one on Stephen Foster. A single copy of either or both of these may now be ordered in advance of publication at the special cash price, 10 cents each postpaid.

GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and Grace W. Mosher—When this publication came off the press it will be a much improved and up-to-date version of a popular volume. A new and better edition of this well known and highly respected book for persons who have charge of recreational activities in schools, camps, playgrounds, etc., is certain to be welcomed, judging from the unusual success of the original edition. The Theodore Presser Co., recognizing the merit of this original version also recognized the fact that certain additional features would make the book even more valuable, and recently therefore work was begun on a new edition after securing the publishing rights.

The new *Games and Dances* is an outstanding contribution to the field. Between the covers of this one book is contained a veritable library of material for adults. All possible aspects of each type of activity are taken into consideration—age groups, space, equipment, climate, etc. Other features are included in the new edition, record lists, complete descriptions, and ample illustrative diagrams.

The contents list: Games; Contests; Song Games; Races; and Other Rhythmic Activities; Mimetic Games; Stunts; Track and Field Events; Achievement Standards; Demonstration Activities; A Pageant; and a Bibliography on National Team Games and Sports. The advance price is \$2.00, postpaid. One copy per person. Cash must be included with the order.

LET'S SAY WELL—Songs of Good Health for School and Home, by Lyseth Bond Boie and Alice Richter—Hints for health and happiness in the Americas have become health conscious. A general build-up program is being put on its way in this land of ours. Where better can we begin our efforts to our kindergarten and elementary grades? These are songs

with a definite purpose, to teach habits and good rules that stress clean living melodies and clever tunes. These little contests of rhythmic melodies that touch so much enjoy the child and teaches the young much and lasting impressions. The authors are not strangers to readers of *The True Brave*. They are widely known for their very worthwhile compositions for children. In this collection, they have chosen to pleasantly correlating music succeeded in a very happy way. There is a variety of pen and ink sketches to illustrate the songs. These sketches will delight children and further impress them. The songs are of health and safety rules. One of the greatest problems of parents of limited pianistic abilities will encounter no difficulty in playing the piano accompaniments for these purposeful songs.

Single copies of this book may be ordered at the special advance of publication cash price, 50 cents postpaid.

CLASSIC MASTERS DUET BOOK, For the Piano, by Leopold J. Beer—There is no verbal appeal in the unusual, providing the unusual is in good taste. In music as in any other activity, a great part of the appeal is in the freshness of the ideas or materials involved, and student musicians, especially, experience a stimulation of interest when the things they are working on are something that is "new."

The compositions included in this collection are sure to prove to be more than that, and that they are in good taste and musically worthwhile also is unquestionable. These miniature masterpieces, little known works of great composers such as Mozart, Handel, Rameau, Scarlatti, Couperin, and Kuhnau, were "discovered" in Vienna by the eminent musician, Leopold J. Beer, who has made these special arrangements for pianists who are capable of playing duet and fourths grade music.

Each number is in one of the various ancient dance forms and, as the title indicates, each is arranged for piano duet to fourth grade music. Furthermore, Mr. Beer has been careful to give the Secondo player a real part and not one of the uninteresting fill-in parts found in so many of the available duet albums.

No teacher will regret taking advantage of the advance of publication offer on this volume. A single copy may still be obtained for the special cash price of 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFER—The Theodore Presser Co. Department of Theodore Presser Co. has good news this month for readers of these pages in the release of two interesting new books. Piano teachers always look forward with keen interest to a new work by their distinguished confrere, Dr. N. Louise Wright, and, judging from the hundreds of advance of publication orders received, many pianists have been waiting for a new collection suitable for church and home playing on the Sabbath. In accordance with our usual policy, the special advance of publication prices on the two books described in the following paragraph are being withdrawn. Copies may be had, at the prices given, from your dealer and the publishers will gladly send them for examination, on our usual liberal terms.

Glasses for the Church Pianist—An Album of Sacred Music by Master Composer, arranged by Louise Wright, is a valuable contribution to the repertoire of the church pianist of some ability, or the pianist who enjoys music of a quiet, reverential style, especially for Sunday playing in the home. The majority of the 38 selections it contains may be described as fourth and fifth grade pieces. They are especially well adapted for use as preludes and offertories. The composers are Bach and Handel to Wagner and Tchaikovsky have contributed, and there also are selections from standard and modern composers. Price, \$1.00.

Fifteen Miniature Sketches for Piano, by N. Louise Wright, is a collection of first and second grade teaching pieces. The sketches are arranged in the order of the members of the teaching profession. Discriminating piano instructors, everywhere, regularly use her clever teaching material. These pieces are short,

but each fully exemplifies some special technical point in elementary piano instruction. They are attractively titled, adding to the pupil's interest aroused by their charming melodies and intriguing rhythms. Published in the *Music Mastery Series*. Price, 60 cents.

MAGAZINE COMBINATIONS WITH THE ETUDE—Standard magazines appealing to almost every reading taste are offered at a substantial reduction in combination with *The True Brave Musicians*. Note advance of publication on standard rates. Here's an opportunity to save on your magazine purchases. When renewing *The True Brave*, and if you are already a subscriber to another publication and desire to add to it, simply send in your order and the new subscription will be added to your old one. Merely specify that the order is a renewal.

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